

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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GLOUCESTER MUSICAL FESTIVAL,

September 7, 8, 9, and 10, 1880.

PRINCIPAL SINGERS:—

Madame ALBANI,	Madame PATEY.
Miss DE FONBLANQUE,	Miss HILDA WILSON,
AND	Miss WAKEFIELD, AND
Miss ANNA WILLIAMS,	Miss DAMIAN.
Mr. EDWARD LLOYD,	Mr. FREDERICK KING,
AND	Signor GHILBERTI,
Mr. JOSEPH MAAS.	Mr. FRANCIS, AND
Full particulars at Mr. Nest's, Westgate Street, Gloucester.	Mr. SANTLEY.

THE BELFAST PHILHARMONIC SOCIETY

invites communications from Artists and Concert Parties on tour, for coming season. Address, Hon. Secs., 15, Donegal Place, Belfast.

BLACKHEATH MUSICAL SOCIETY.—

Conductor, Mr. G. F. GAUSSENT.
THE FIFTH SEASON will commence in October, and in remodeling the Society the Committee hope to supply the want which has long existed of a large and thoroughly efficient Choral Society for the S.E. district of the Metropolis.

The Choir will number 250 Voices, 160 having already been accepted. All Candidates for Membership are required to pass an examination. The requirements are a good voice and a fair knowledge of reading. Motets, Madrigals, and Glee will form an important feature in the performances. Rehearsals on TUESDAYS, in Rink Concert Hall, opposite the N. K. Railway Station.

Prospectus with full particulars on application to
ORMOND YEARSLEY, Secretary.
27, Lee Park, Blackheath.

CARLISLE CATHEDRAL.—An ASSISTANT

MINOR CANON and MASTER of the CHORISTER SCHOOL WANTED. A graduate of Oxford or Cambridge. Salary, £250 a year. His duties will be to perform the ordinary work of a Minor Canon, and to undertake the entire education and religious and moral training of the Choristers and their superintendence in the Cathedral at the times of service and in the Abbey Grounds. He will not be responsible for their musical education. Candidates are requested to send in their applications, with testimonials (musical and otherwise), to S. G. Saul, Esq., Chapter Clerk, Carlisle (from whom any further information may be obtained), not later than the 16th of August.

Chapter Office, Carlisle, July 17, 1880.

FREE VACANCIES in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHOIR-BOYS are needed for St. John's Church, Torquay. They will receive board, lodging, education, and medical attendance in return for their services. Apply at once to Mr. H. Ditton-Newman, Rockwood, Torquay.

THE ORGANIST of St. John's, Torquay, desires a junior ARTICLED PUPIL, who may also hold a Choristship with its attendant advantages (see above). Daily choral services. Address, Mr. H. Ditton-Newman, Rockwood, Torquay.

ALTO.—A Lady, living in the neighbourhood of Kentish Town, REQUIRED for a Choir. Sunday, two services, and one week-night practice. Stipend, £10. Apply, Alto, Mr. Jacks, Chemist, Gower Street.

ALTO, TENOR, and BASS WANTED, for All Saints', Knightsbridge. Two services and one practice. Stipend, £10. Apply by letter to F. W. B., 59, Grove Place, Brompton, S.W.

ALTO WANTED, immediately, for the Choir of Holy Trinity Church, Sloane Square, S.W. Stipend, £10 per annum. Duties, two Sunday services and weekly rehearsal. Address, Geo. Bond, 21, Sloane Terrace, Sloane Street, S.W.

CHOIR VACANCIES, St. Stephen's, South Kensington. ALTO and TENOR WANTED immediately. Stipend, £15. Also Voluntary Members. Address, Mr. Albert Lowe, care of Mr. Earle, Stationer, 5, Victoria Grove, South Kensington, W.

ALTO WANTED, for Holy Trinity Church, Lee, S.E. Liberal stipend. Surplused Choir. Apply to the Vicar. Rev. B. W. Bucke, or to E. Harvey, 1, Newton Terrace, Lee, S.E.

BASS VOICE WANTED, for St. Peter's, Bayswater. Address, Mr. Philpott, 23, Cornwall Road, Notting Hill, W.

CITY CHURCH CHOIR.—There is a VACANCY for a TENOR VOICE in the Choir of St. Alphege, London Wall. The duties comprise two services on Sunday and a rehearsal on Thursday evening. Service, full choral. Salary, £10 per annum. Candidates must be well up in Church music, and be able to read fairly at sight. Address, with testimonials or references, Organist, care of R. A. Knight and Co., 3, Abchurch Lane, E.C.

WANTED, an ORGANIST and CHOIRMASTER for St. Matthew's Church, Ipswich, at the end of September. Salary, £10 per annum. Duties: On Sunday, three full services and a shortened one immediately preceding the eleven o'clock service, occasional holydays, and choir practice. Apply, sending references and testimonials, to the Churchwardens.

REQUIRED, in October next, an ORGANIST and CHOIRMASTER for a large Church in a manufacturing town in Lancashire. Must be thoroughly efficient and experienced. No one need apply who cannot give first-class references. Salary, £100. Address, inclosing testimonials, care of Canon, Steinway and Sons, Steinway Hall, Lower Seymour Street, Portman Square, London, W.

WANTED, an ORGANIST for Kelvingrove U.P. Church, Glasgow, thoroughly qualified, and able to train Choir. Salary, £60. Applications, with copies of testimonials, to be lodged on or before August 7 with D. Mitchell, 51, Miller Street, Glasgow.

WANTED, ORGANIST and CHOIRMASTER for Parish Church, Alton, Hants. A Communicant. Salary, £50. Good opening for pupils to a thoroughly efficient teacher. Very fine organ. Must be specially recommended for choir-training. Choral Union. References required. Address, Rev. W. Durst, Alton Vicarage, Hants.

ORGANIST and CHOIRMASTER WANTED in a Chapel at Upper Norwood. The services are musical. To one thoroughly competent and experienced a liberal salary will be given. Address, T. A. Johnson, Knight's Hill, Norwood, S.E.

MRS. ELIZABETH STIRLING BRIDGE, having resigned her appointment as Organist at St. Andrew Undershaft, is open for another ENGAGEMENT, or would Deputise. 207, East India Road, London.

BONUS to any one who will obtain an ORGANIST or an APPOINTMENT. Highest testimonials, &c. Bonâ fide, care of Messrs. Chappell, 14, Poultry.

A YOUNG MAN desires RE-ENGAGEMENT, as ORGANIST, in London. Low Church or Dissent. W. A. Lewis, 24, Wrotham Road, N.W.

ORGANIST and CHOIRMASTER.—APPOINTMENT required, as above, near London. First-class references. Organist, 43, Hurley Road, Lower Kennington Lane, S.E.

An Experienced ORGANIST and CHOIRMASTER desires a SITUATION as above, where there is an opening for teaching preferred. Address, R. M., Downend, Horsley, Gloucestershire.

AS DEPUTY.—An ORGANIST and CHOIRMASTER, who is entering upon an engagement at Michaelmas, would be glad to Deputise for an Organist (Anglican, Gregorian, or Choral services) for a month or six weeks, in town or country. Address, with full particulars and terms, to Organist, 132, Grosvenor Park, Camberwell, London, S.E.

An ORGANIST and CHOIRMASTER desires ENGAGEMENT in London. Several years' experience. A. B., Mr. Sims, 13, Leicester Place, Leicester Square.

TO ORGANISTS.—A Young Gentleman is willing to give his services for a few weeks. W. or N. W. Good organ. W., 73, Subbington Street, N.W.

THE Advertiser, aged 18, who has devoted several years to the study of music, with a view to following it as a profession, and who could take the duties of ORGANIST, wishes to meet with a Professor who would, in return for his services, provide him with board, lodging, and further instruction. Apply, Leafic, care of G. Startin, Esq., 11, St. Nicholas Street, Coventry.

ASSISTANT ORGANIST and CHOIRMASTER. Appointment desired in London or suburbs. Lessons accepted as whole or part remuneration. Several years' experience. Testimonials offered. Address, L. F., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

TO ORGANISTS.—A Gentleman offers his services as DEPUTY, would also take Piano and Organ Lessons. Terms to E. A. C., Messrs. Novello, Ewer and Co., 80 & 81, Queen St.

PROFESSIONAL NOTICES.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address,
19, Bartholomew Road, Kentish Town, N.W.

MISS MAUDE KELLY (Soprano).

For Concerts, Oratorios, &c., address, 6, Hillmarton Road, West
Holloway, N.

MISS HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, 1, Stack Bank, Rawtenstall, via
Manchester, and 3, Ravensbury Villas, Lower Tooting, London, S.W.

MISS MINNIE JONES (Soprano).

For Oratorios, Miscellaneous Concerts, &c., address, care of Mr.
Stedman, Musical Agency, 12, Berners Street, W.

MRS. BELLAMY (Soprano).

For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane,
Handsworth, Birmingham.

MISS KERSHAW (Contralto).

Concerts, Oratorios, &c., Clarksfield Terrace, Lees, near Manchester.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road,
Lorrimore Square, S.E.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. W. H. LAND (Baritone).

For Oratorios and Concerts, &c., address, Music Warehouse,
Horbury, near Wakefield.

MR. THORNTON WOOD (Bass).

Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c.,
address, Thorncliffe Square, Thorncliffe Road, Bradford.

MR. W. MORTON (Bass).

(Leeds Parish Church.)

For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.

MRS. BUCKNALL-EYRE (Pianiste).

MR. ALFRED J. EYRE (Organist of the Crystal
Palace).

For Concerts and Organ Recitals, address, 13, Blandford Street,
Portman Square, W.

MR. WALTER W. ROBINSON (Organist)

Is open to Engagements to Deputise. London or suburbs.
81, Herbert Street, New North Road, N.

MR. HENRY POPE (Bass) has removed to
20, Bishop's Road, W.

MR. ARTHUR DOREY (Organist of the
Alexandra Palace). For Pupils, Engagements for Concerts,
&c., apply 14, Huntley Street, Bedford Square, W.C.

THE HARP.—MISS LOCKWOOD, Harpist to
the Carl Rosa Opera Company and Teacher of the above instru-
ment. London address, 6, Frederick Place, Gray's Inn Road, W.C.

PIANO.—A Young Lady, present Student of the
R.A.M., gives PIANOFORTE LESSONS in Schools or
Families. Address, Miss C., 15, Dover Street, Piccadilly, W.

MR. CHARLES JOSEPH FROST, having
accepted the appointment of Organist of Christ Church,
Newgate Street, E.C., is open to receive Organ Pupils there.
2, Burlington Villas, Underhill Road, Dulwich, S.E.

W. MARRIOTT, Academy House, 313, Oxford
Street, will be glad to arrange with Professors to give
LESSONS at this address on the Piano, Violin, Cello, Flute, Banjo,
&c., Singing and Harmony.

A THOROUGHLY competent ORGANIST desires
an ENGAGEMENT. Twelve years' experience in Anglican
and Gregorian services. Highest testimonials. F. H., 18, Hugh
Street, Pimlico, S.W.

**A N EXPERIENCED ORGANIST AND CHOIR-
MASTER** desires a RE-ENGAGEMENT at Michaelmas.
Held present appointment in London five years. Ten years' references.
Address, S. S. B., Messrs. Novello, Ewer and Co., 80 & 81, Queen Street.

TO PARENTS AND GUARDIANS.—A Pro-
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RESIDENT PUPIL. He would be thoroughly trained for the Pro-
fession, Organ, Pianoforte, Violin, and Harmony. Scholastic educa-
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374, New Cross Road, London.

RESIDENT ARTICLED PUPIL.—The Organist
of St. John's Episcopal Church, Edinburgh, has a VACANCY
for a YOUTH with talent. Will be well cared for, and trained for
high position in the profession. Leading church, choral services. A
very fine organ, being further enlarged, with pneumatics and hydraulic
engine. Address, care of Wood and Co., Concert Agents, Edinburgh.

A N Experienced TEACHER of MUSIC (Certified)
seeks an APPOINTMENT in a School. Accustomed to an
Organ and Choir-training. Apply, K. E. S., Messrs. Novello, Ewer
and Co., 1, Berners Street, W.

A LADY, who has considerable experience in
business, tuition, and concerts, desires a RESIDENT EN-
GAGEMENT in the country or provinces. Good Pianist, Vocalist,
and Accompanist. Reads very well by sight. References exchanged.
Lebas, Cutbush's Library, St. James's Street, Brighton.

ORGAN LESSONS or PRACTICE.—Two
manuals, 13 stops, 24 octaves of pedals, with bourdons through-
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ORGAN PRACTICE or INSTRUCTION.—Three
Manuals, each of 56 notes, pedal organ, 30 notes, 18 effective
stops, and blown by the Automatic Hydraulic Engine. Terms, which
are strictly inclusive, on application at Blennerhasset's Organ School
and Studio, 14, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest,
simplest, best, and most effective ever invented. Full particulars, and
estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument
with 2 manuals, 16 stops, and full compass of bourdon pedals,
blown by hydraulic engine. Terms (strictly inclusive), one shilling
per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

ORGAN PRACTICE and LESSONS, if required,
may be had on the Four-manual Concert Organ at Lancaster
Hall, 133, Lancaster Road, three minutes' from Notting Hill (old)
Station. Prospectus, &c., free on application. Address, the Pro-
prietor, as above.

ORGAN LESSONS or PRACTICE, 36, STRAND
(four doors from Charing Cross), and at St. Michael's, Lorn Road,
Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son).
PEDALLING specially taught. W. VENNING SOUTHGATE,
"The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE.—Fine three manuals.
Terms, strictly inclusive, one shilling per hour. Entwistle's,
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CHURCH OF ENGLAND HIGH SCHOOL for
GIRLS (Limited), 6, Upper Baker Street, Regent's Park.
MUSIC SCHOOL: Head Mistress, Miss Macrone, late Professor of
Royal Academy of Music. Fees, two or three guineas a term. Pupils
not in the school pay an entrance fee of one guinea. MUSICAL
SCHOLARSHIPS to be competed for by pupils of not less than one
year's standing in the Music School will be awarded by Professor
Macfarren, of which due notice will be given in the papers.
Half-Term began Monday, June 14.

FRANCIS J. HOLLAND, Chairman.

MR. JOHN HILES, 51, Elsham Road, Kensing-
ton, W. (Author of the "Catechism of Harmony, Thorough-
bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for
the Pianoforte Student," and several other important musical works),
gives Lessons in Harmony, Counterpoint, &c., by post.

THE ORGANIST of RIPON CATHEDRAL
teaches HARMONY and COUNTERPOINT by Correspondence.
For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

DR. BENTLEY continues his LESSONS per post
in Counterpoint, Canon and Fugue, Form, Harmony and
Acoustics; also the revision of compositions. 18, St. Ann's Street,
Manchester.

MUSICAL EXAMINATIONS.—CANDIDATES
TRAINED for the various Examinations, either personally or
by correspondence. (Residence, if required.) Dr. A. S. Holloway, 51,
St. Paul's Road, Camden Square, N.W.

TO COMPOSERS.—Dr. HOLLOWAY continues
to Revise and Arrange every description of Music for Publica-
tion. Students prepared for the profession or for examinations. If
residing at a distance, lessons can be had by post. Faults pointed out,
and every information given to the young aspirant. Dr. Holloway,
51, St. Paul's Road, Camden Square, N.W.

**LESSONS in PIANO, ORGAN (with practice),
HARMONIUM, SINGING, and COMPOSITION.** Dr. Arthur
S. Holloway, 51, St. Paul's Road, Camden Square, N.W.

SINGING AT SIGHT.—For LESSONS in this
rare acquirement (so necessary for Members of Choirs, &c.)
apply to Dr. Arthur S. Holloway, 51, St. Paul's Road, Camden Square,
N.W. Singing Manual for Classes, 12 stamps.

A YOUNG LADY, who plays the piano well,
desires an ENGAGEMENT in a good music-shop, where, in addi-
tion to learning the business, she would have an opportunity of prac-
tising on a good modern organ. Would give a certain time. Address,
L. R., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

DR. ALLISON instructed by post Candidates who passed recent DEGREE EXAMINATIONS in MUSIC at OXFORD, CAMBRIDGE and DUBLIN UNIVERSITIES. PRELIMINARY, EXERCISE, and FINAL. Also F.C.O. and every other Examination in Music open to the public. Tuition by post (to Persons in any place having regular postal communication with England) in every branch of the Theory of Music, Acoustics, and Composition. Personal instruction in Singing, Organ, and Pianoforte-playing. LITERARY PREPARATION (personally or by post) by F. ALLISON, F.R.S.L., 206, Marylebone Road, London. Address, Dr. HORTON ALLISON, 120, Cecil St., Moss Side, Manchester.

COUNTRY TUNER WANTED. Permanency for a thoroughly skilled man of age and experience. Wages, £3 10s. and a commission. Apply to Finlayson and Co., Musicians, Cheltenham.

WANTED, a First-class PIANOFORTE TUNER and REGULATOR. Must have a little notion of Harmoniums. Must be sober, energetic, and of first-class business habits to work up a good connection. Constant employment; wages, £2 or guineas per week. None but first-class candidates need apply, personally, to A. B., John Brinsmead and Sons, 18, Wigmore Street, W.

EXPERIENCED TUNER WANTED, for a firm in Edinburgh, who would be required to canvass for tunings as well as do orders. Liberal encouragement to suitable person. Address, stating all particulars and salary required, to Edina, Messrs. Novello Ewer and Co., 1, Berners Street, London, W.

TRAVELLER WANTED, calling upon Musicians, to represent exclusively an old-established pianoforte manufacturer, on commission. Address, P. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a thoroughly efficient OUT-DOOR TUNER. Good character indispensable. Liberal salary to a first-class man. Address, F. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

COUNTRY TUNER.—The Advertiser has had over five years' London factory experience, besides a later experience as Out-door Country Tuner. Excellent references. Apply, P. W. T., 23, Wivenhoe Road, Peckham Rye, S.E.

YOUNG MAN WANTED, for a Music Warehouse in Edinburgh, who could show off to advantage Pianofortes, Harmoniums, and American Organs, and make himself generally useful either as Tuner, Book-keeper, or in the music department. One who could play dance-music well could secure engagements at parties. Apply, stating full particulars, to G. J., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, by an experienced man, a SITUATION in town or country, as PIANOFORTE TUNER and REPAIRER; is well up also in Harmonium and Pipe Organ Work. Highest references. Address, X. Y. Z., Messrs. Novello, Ewer and Co.

PIANOFORTE TUNER.—The Advertiser, who is a thoroughly first-class Tuner, Regulator, and Repairer, seeks a SITUATION. Address, T. H. B., Mr. Smith's Music Warehouse, Angel Hill, Bury St. Edmunds.

TUNER requires SITUATION as IMPROVER. Apply, W. S., Mr. Moore's, Great Glemham, Wickham Market.

EXPERIENCED PIANOFORTE, HARMONIUM TUNER and REPAIRER seeks ENGAGEMENT. Good references. Address, A. R., 10, Lower Cathedral Road, Canton, Cardiff.

A TUNER of 20 years' experience at the West-End requires an outdoor SITUATION or partial outdoor employment. Address, C., 27, Westbourne Road, Barnsbury, N.

A GOOD PIANOFORTE TUNER is open to a RE-ENGAGEMENT. Well up in Repairs, Church Organs, American Organs, and Harmoniums. Eighteen years' experience. Apply, Tuner, 124, Malden Road, Kentish Town.

PIANOFORTE.—Man (young) wishes to improve himself in the tuning; can undertake repairs and regulate. Six years' factory experience. Address, A. D., 11, Pembury Grove, Clarence Road, Hackney.

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REQUIRED, by a Young Man, a SITUATION in a Music Warehouse, as ASSISTANT. Knowledge of sheet-trade and book-keeping. Can tune; highest references; country or colonies not objected to. Arthur J. Boyles, 13, Sherborne Street, Blandford Square, N.W.

A YOUTH of 17, industrious and willing, with best references and character from present employer, wishes for an indoor SITUATION in music-shop, without salary. Town or country. Musicians, 58, Cambridge Street, Piccadilly.

WANTED, by a Lady, a RE-ENGAGEMENT in a MUSIC WAREHOUSE. Experienced and good Pianist. Excellent references. Address, E. D., Parker and Smith's, Music Warehouse, 11, Bedford Street, Plymouth.

WANTED, by a Young Lady, a RE-ENGAGEMENT in a MUSIC WAREHOUSE. Has had two years' experience. L. S., Park Hill, Torquay.

YOUNG LADY requires RE-ENGAGEMENT in a MUSIC WAREHOUSE. Thorough knowledge of Sheet and Counter Trade. Can keep books. Pianist. Highest references. Address, S., 37, Park Street, Bath.

WANTED, by a Young Lady of 17, a SITUATION as ASSISTANT or ATTENDANT in a MUSIC-SHOP. Plays well. Apply, J. C., 1, Portland Street, Hereford.

WANTED, a PARTNERSHIP, or to purchase a well-established Music Business. Must be a really genuine concern. Address, J. T. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PARTNERSHIP.—The Advertiser desires a person to join him in commencing the MUSIC BUSINESS. Must have knowledge of same and some capital. Very good opening. Address, M. C., Mr. J. M. Queggin, 4, Brunswick Street, Liverpool.

AN Old-established MUSIC BUSINESS for SALE, in consequence of death. There are about forty Pianos and Organs in Stock and on Hire. Good tuning connection, both in Pianos and Church Organs. Good opening for teaching. Goodwill and stock about £1,000. For further particulars apply to Jackson and Lifford, Music Warehouse, Athol Street, Douglas, Isle of Man.

MUSIC BUSINESS for SALE, in a Fashionable Watering-place on the West Coast. Good hiring and tuning connection, and capital school trade. Established nine years. Address, Alpha, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE BUSINESS for SALE, together with the Stock and Furniture, at a seaside town in the South of England. Has been established for 17 years. For further particulars, apply to F. Lucas, Son, and Co., Accountants, 20, Great Marlborough Street, London, W.

TUNING CONNECTION in the Midlands, for SALE. Price £50. Income over £150 per annum. For full particulars, apply, Millard, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FOR SALE.—TUNING and REPAIRING connection, extending 25 miles along the coast. Small music business, &c. No stock or fixtures. No opposition. P. F. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN for SALE, suitable for Private House or small Church; 8 stops, 1 manual, 21 octaves; radiating pedals, CC to F; front pipes beautifully decorated. Built less than a year ago at a cost of £85. Price, for cash, £45. A. P., 4, Percy Villas, Lordship Road, Stoke Newington.

THE ORGAN now standing in the Hall of Abington Abbey is for SALE, a great bargain, owing to the death of the owner; it has two manuals and pedals, 10 stops great, 7 swell, 2 pedal; is inclosed in an imposing rosewood case, French polished, with burnished gold pillars and pipes. For further particulars, apply to Brook Sampson, Beethoven house, Northampton.

ORGANS for SALE.—Three-manual Organ, 36 stops; two-manual Organ, 20 stops; two-manual Organ, 18 stops. Either will be fitted together as required. A First-class three-manual Chamber Organ, 15 stops, full and rich tone, highly finished. A second-hand 6-stop Organ for £20; 2-stop Organ, £15. A Monk, Organ Builder, Sussex Terrace, top of Great College Street, Camden Town, N.W.

FOR SALE.—The Grand ORGAN lately removed from St. Paul's Cathedral, London, now standing in the Victoria Rooms, Clifton, Bristol. Contains 67 stops, with the latest improvements and hydraulic power. The Organ was erected and improved under the superintendence of Dr. Wesley, and put into complete order. For particulars, apply to the Secretary, at the above rooms.

ORGANS for SALE.—A Three-Manual Organ with 26 speaking stops.

Also a Two-Manual with 22 speaking stops.

Also a Two-Manual with 13 speaking stops.

Also a Two-Manual Chamber with 4 stops on the great and 3 on swell, separate bourdons.

Apply, A. Hunter, Organ Builder, 379, Kennington Road, London, S.E.

ORGAN for SALE, CC to F, open diapason, stop diapason wood, stop diapason metal, keraulophon, principal, fifteenth, and bourdons, 14 octaves pedals, 3 composition pedals in general swell; mahogany case with gilt show pipes, in good order. Price £35. H. C. Sims, Organ Builder, Onslow Road, Southampton.

ORGAN, nearly new, 2 CC manuals, bourdon, 12 stops. Great bargain. Two-manual organs built to order from 40 guineas. Full compass organ pedals, with action for pianos, from £3 10s. Thomas S. Jones, Organ Works, Pentonville Road, London.

ORGAN.—A bargain. Must be SOLD. Two manuals and separate pedal organ, 15 stops; quite new; built by A. GERN; equal in power and variety to organs with twice the number of stops. May be viewed at the Organ Factory, Boundary Road, Notting Hill, near Uxbridge Road Station.

TO BE SOLD.—A fine two-manual ORGAN, suitable for Church or Chapel. Great organ, 8 stops; swell, 5 stops; bourdon pedal, 29 notes; 2 composition pedals, solid mahogany case, speaking front pipes (decorated). For price and to view, John Hoyal, 23 to 25, Bow Street, Sheffield. N.B.—Pianos, Harmoniums, and every description of musical instruments repaired or exchanged. Pedal Harmoniums made to special order. Lists post-free.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),
12, BERNERS STREET, LONDON, W.

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TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

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AIR—Love sounds the alarm "

CHORUS—Galatea, dry thy tears "

AIR—Verdi prati e selve amene ... "Alcina."

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1880.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

Now that most of our operatic vocalists are either German, American, or French, and that the lyrical works set before our fashionable audiences in "the season" are chiefly imported from the countries in which these artists were born, the question why operas must be translated into Italian before they can be represented in England should be asked again and again until it is answered satisfactorily. The fact is that those who stand in the way of reform in this matter may be divided into two classes—those who think that Italian is really the true language for music, and those who do not think at all. Of the first of these classes we would simply inquire whether a libretto essentially German or French to which music has been originally set can be rendered even into the best Italian without utterly destroying the force of the composer's intention; whether the grand and powerful German or the bright and piquant French words first wedded to certain notes can possibly be sung to the soft and silky translation which we are doomed to hear without causing a feeling of disappointment in the mind of every intelligent listener? To those who belong to the second and, we fear, the more numerous class of obstructives, we can have nothing to say. Like all who remain supine whilst great changes are being worked out, they will make a merit of going over to the opposite party as soon as it is strong enough, and there is nothing, therefore, to fear from their apathy. It is true that in the pages of THE MUSICAL TIMES this is no new theme; but the evil effects of an Italian Opera-house as the only recognised lyrical establishment in this country must plead our excuse for continually recurring to it. The well-known proverb "Out of sight, out of mind," cannot be too firmly believed in by those who desire to urge the public to action; and although we cannot be sure that our readers shall never have this subject "out of mind," we will at least take care that it shall never be "out of sight."

The action of the two Italian Opera-houses during the past season would have awakened but small interest outside the little circle to which they appeal had it not been for the production of Boito's "Mefistofele" at Her Majesty's Theatre. This work is noticed at length in another portion of our present number, and we have here only to record its performance in this country as one of the most marked events of the year.

The season at the Royal Italian Opera has been so thoroughly uninteresting to the musical world that our summary must rather be a catalogue of, than a criticism upon, its doings. The production of "Le Pré aux Clercs" was a mistake on so large a stage as that of the Royal Italian Opera; but the music is pleasing, and so thoroughly reflective of the French school as to make us long for a Parisian operatic company to give it due effect. M. Jules Cohen's "Estella" was as successful as any person with the slightest musical judgment could expect it to be; and whether it will be heard after the present season depends of course rather upon those inside than outside the establishment: certain it is that there is little probability of inquiries being made respecting it at the box-office. The performance of the well-known Operas has been

on the whole fairly good. "Le Roi de Lahore," played on the opening night, had been given at the latter part of the preceding season; and, we presume on account of the scenery and accessories, it was thought that it might be attractive to those who do not go to the Opera for the music; but although Signor de Reszke, a new comer, made a decided hit in the part of *Indra* (previously played by Signor Capponi), the work was but coldly received. The *début* of Madame Sembrich was unquestionably the event of the season, the marked effect she created in *Lucia* being even increased by her excellent singing as *Amina*, in "La Sonnambula," and *Marguerite de Valois*, in "Les Huguenots." The return of Madame Albani, after an absence of nearly two years, gave much strength to the company, her charming impersonation of *Elsa*, in "Lohengrin," and *Mignon*, the heroine of M. Ambroise Thomas's opera of that name, rendering both these works highly attractive during the season. With the exception of Madame Sembrich, the first appearances have been comparative failures, neither M. Engel, Madame Verni, Madame Malvezzi, nor M. Devilliers giving us any hope for the future. Madame Patti has been, as usual, warmly received, and Mdlle. Turolla, Mdlle. Valleria, Madame Scalchi, Mdle. Pasqua, Signor Nicolini, Signor Carpi, Signor Gayarré, Signor Cotogni, and M. Lassalle have rendered material aid to the operas in which they appeared. The orchestra has only been fairly efficient, and the chorus needs much reform, neither Signor Vianesi nor Signor Bevnigani appearing to be able to control the power of band and choir in passages requiring extreme delicacy and refinement.

Had Mr. Mapleson produced Boito's "Mefistofele" at an earlier period of the season, the subscribers would, we believe, have been better pleased, for Verdi's pretentious "Forza del Destino" awakened but little interest, and the other operas chosen from the *répertoire* of the establishment had been tolerably well worked before. The *début* of Madame Robinson as *Leonora*, in Beethoven's "Fidelio," and her subsequent performance of *Donna Anna*, in "Don Giovanni," at once stamped her as one of the most genuine dramatic artists of the day; and her appearance next season in a series of such parts as we have been accustomed to associate with the name of the late Mdlle. Titiens will assuredly be anxiously looked for. The first appearance of Fräulein Lehmann as the heroine in Verdi's "Traviata," and also of Signor Ravelli as *Edgardo*, in "Lucia," must also be chronicled as successes; but Madame Marie Louise Swift (who made her *début* in Verdi's "Forza del Destino"), Mdlle. Nevada, Signori Lazzarini and Benfratelli created but little effect, and will probably not be again heard of. Madame Christine Nilsson has been a powerful attraction during the season, the perfection of her singing and acting exciting an enthusiasm on every occasion rarely witnessed in an Opera-house during the "fashionable" season. Madame Marie Roze, Mdlle. Minnie Hauk, Madame Gerster, Madame Trebelli, Mdle. Tremelli, Signori Campanini, Galassi, Del Puente, and M. Candidus have also contributed much to the success of the season, which ended so brilliantly with "Mefistofele," the title-*rôle* supported by Signor Nannetti, as to condone for any shortcomings which preceded it. The resignation of Sir Michael Costa as Conductor led to the voluntary withdrawal of some of the best members of the orchestra; and although Signor Arditì has worked well with the band he was compelled to accept, the few performances of "Lohengrin" over which Herr Richter presided proved to us that both with the band and choir something more can be effected than we have been accustomed to, even with inferior materials.

The nine concerts conducted by Herr Hans Richter have been amongst the most important events of the season. We yield to none in admiration of the talents of this artist; but when we find that he comes to this country as a great Conductor, resolving to give a long series of performances to prove his power, and then proceeds to collect from every available source a band over which to preside, we cannot but think that he should scarcely feel surprised on being told that many of the works he selected for performance have been quite as well rendered here before he came to us. If Herr Joachim, for instance, conscious of his exceptional powers as an executant, had determined to visit England, and on his arrival had searched about at various shops to find a violin that he could play upon, he would hardly have done that justice to himself which we all hope every foreign artist should do. Herr Richter has worked well with the materials at his command, and has given us readings of some of the standard works to which we were previously unaccustomed; but, like a General suddenly called upon to commence a campaign in a strange country with strange troops, he had to make himself understood before he could be obeyed; and even then there were radically weak points in some departments of his little army which he was compelled to overlook. Whether his orchestra may be selected with greater care in the coming year we cannot say; but there can be no question that he has given us a lesson in conducting which may well be taken to heart; and with the expression of a hope that he will in his future programmes present us with more specimens of music with which we are not quite so familiar, we take leave of Herr Richter until next season.

In spite of powerful opposition, the Philharmonic Society still holds its way, the usual complement of eight concerts having been given before very fair audiences. A slight tendency to move out of the groove into which the Society has latterly fallen has been shown in the performance of Mr. Arthur Jackson's *Pianoforte Concerto*, and *Overtures* by Sir Julius Benedict and Mr. C. E. Stephens (the first-named composition having been written expressly for the Society), but more stringent reforms are needed if the Philharmonic is to retain its position, now that so many orchestral concerts are to be heard in the season; for not only must wise discretion be exercised in the selection of works to be performed, but in the selection of those who perform them. The Monday Popular Concerts and Mr. Ganz's Orchestral Concerts, the last-mentioned bringing forward several compositions but little known in this country, have secured uniformly good attendances; and the annual performances of the Albert Hall Choral Society (under the skilful direction of Mr. Joseph Barnby) have fully sustained their well-earned reputation.

The Crystal Palace Concerts have been in the highest degree attractive, and Mr. Manns deserves every credit for the care with which he prepares the compositions submitted to his audiences. Many works of the utmost interest have been presented during the past season; and the attendances have fully proved the public appreciation of such excellently organised performances.

When Mr. Henry Leslie announced his intention at the commencement of the season of retiring from the conductorship of his Choir—a position which he has so long and honourably maintained—it was hoped that his secession would not have had the effect of dissolving the Choir. Rumours certainly reached us that the body of vocalists hitherto known as "Mr. Henry Leslie's Choir" would still occasionally be heard in public, but unfortunately these

rumours have not been confirmed. At the final concert it was understood that the Choir would be disbanded; and although in the cause of art we sincerely regret this step, Mr. Leslie has at least well earned his retirement, and the presentation made to him on the occasion we know to have been both spontaneous and sincere.

Whilst on the subject of retirements, we may also allude to the fact of the founder of the Musical Union, Professor Ella, having notified his intention of no longer taking an active part in the Association which he has so long directed. This Society has always assumed rather the air of a pleasant little exclusive artistic party than of an institution appealing to the general public for support; but as it is understood that it will continue under new management, we have every desire to speak of it tenderly, for the programmes of the concerts have been uniformly excellent, and good music should be always welcomed by those interested in its progress.

The Handel Festival has been amongst the prominent events of the season, and we are glad to record that both artistically and financially, it has proved a great success. How far this success is due to the talent and untiring energy of Sir Michael Costa can only be determined should the Festival ever take place under another Conductor; but that the love of Handel is still as deeply seated as ever in the minds of Englishmen, needs no further demonstration than has just been afforded by the attendance of such enormous audiences on each day of the Festival as not only to defray the whole of the expenses of the undertaking, but to leave a large balance in hand.

The rise of new Associations for the practice and promotion of music is a sure indication of the growing interest in the art. The London Musical Society, under distinguished patronage, has this season given a concert of the utmost interest; and there can be no question that as this Society appeals not to the general public for encouragement, the professed object it has in view—that of performing high-class works, either ancient or modern, and of any country—will be carried out. The Bach Society, too, continues its career of usefulness, under the conductorship of Mr. Otto Goldschmidt; and amongst the Societies in other parts of the metropolis we may mention the Borough of Hackney Choral Association (which, since Mr. Ebenezer Prout has assumed the conductorship, has grown into the greatest importance), the Hampstead Choral Society, so ably directed by the founder, Mr. Willem Coenen, and the Highbury Philharmonic Society, placed under the efficient conductorship of Dr. Bridge; many others, however, deserving the warmest praise for their zeal, not only in presenting compositions of recognised worth, but in performing new works which, but for the existence of such institutions, would scarcely obtain a hearing.

We think it may now be safely said that the anticipated dissolution of the Sacred Harmonic Society will be averted. Exeter Hall, it is believed, will undergo such extensive alterations that the concerts of the Society will probably not be given there next season, but the following year it is hoped that they will be resumed in the old locality; and we sincerely trust that the conservative policy which has for so many years ruled supreme at the councils of this Association will at least be slightly relaxed in the future. It is true that the works of one living composer have annually a place in the programmes of the concerts; but there are many others anxiously waiting, and the Sacred Harmonic Society may not only do good to the art, but benefit its funds, by admitting their claim to a hearing. The concerts this season have been quite up to the usual standard; and

partly perhaps in the belief that this was the last year of the existence of the Society, the attendances have been large, the final performance of the series attracting an exceptionally numerous audience. At this concert Sir Michael Costa received a perfect ovation, an honour he has most legitimately earned by his long years of service.

A record of the music of the past season would not be complete were we to omit mentioning the performance of Berlioz's "*Damnation de Faust*," under the direction of Mr. Charles Hallé, who brought both his orchestra and choir to London expressly for the occasion. The Concert of Mr. Walter Bache must also be chronicled, and credit fully awarded to one who resolutely persists, despite scant encouragement, in the endeavour to prove that the "descriptive" compositions of his master, Franz Liszt, represent the advanced musical thought of the day. The classical Pianoforte Recitals of Mr. Charles Hallé, Miss Agnes Zimmermann, and many others, have been so well attended as to prove that the refined, intellectual, and undemonstrative style of playing still retains its place in public estimation; and Herr von Bülow, although not exciting the amount of attention bestowed upon him in former years, was, as he ever will be, warmly welcomed as the exponent of what his disciples term the school of "higher development."

The Carl Rosa Opera Company, unfortunately deprived of the services of its well-known and popular Conductor by illness, has worthily maintained the high position it has already gained, the successful production of Goetz's "*Taming of the Shrew*" being one of the features of the short season. The operas have been excellently placed on the stage, the *ensemble* of many of them indeed being superior to that of the same works when presented at either of our Italian Opera-houses; and Signor Randegger has had an opportunity of proving, by his direction of many of the most exacting operas during the season, his thorough fitness for the post of Conductor. Operas in English may now fairly be anticipated as one of the established attractions of the metropolis; and next season we may hope that new works by native composers will be included in the scheme of arrangements, as well as some but little known in this country.

"The Coffee Music Halls Company, Limited," sounds very commercial; but if the performance of good works of art will yield a fair dividend to shareholders, an association of this kind should include financiers as well as mere lovers of music; and then it is possible that Opera Companies, and even Concert Companies, "limited," will follow. The support already promised to an undertaking the object of which is to provide both music and refreshment which shall not degrade an audience is a proof that the opposition to those establishments originally termed "Music Halls" was not directed against the institutions themselves, but against the manner in which they were conducted. It is sincerely to be hoped that when the new halls are opened the programmes will be drawn up by persons who not only understand the musical wants of the people, but can gently lead them to the appreciation of works which at present they think they do not like, but in truth they do not know. Should the enterprise be well organised and carefully managed, there can be little doubt of its success; and the thanks of all who desire to popularise sound and healthy music will be fairly due to the many persons of rank and position who have devoted themselves to the furtherance of the cause. We may also mention the establishment of cheap concerts for the people which have been given in various parts of the metropolis by a Society formed for that purpose, and at which many artists of emi-

nence have already been heard. These entertainments have been fully attended, and there is every reason to suppose that they will become a permanent institution of the country.

We are glad to record that during the past season there has been less than usual of that exciting and spasmodic style of playing which was gradually leading musical taste into the wrong direction. We cannot but believe that the mission of an artist is to exercise his art; and that when the public is called upon to measure one pianist's memory against another's, or to fall into ecstasy over the execution of octaves in a piece where no octaves are either written or intended by the composer, the attention is drawn away from the music to the performer, and applause is given for the physical, rather than the mental, powers of the executant. We need scarcely say that were any of these tricks to be attempted in the orchestra, even by the ablest instrumentalists, the auditors, so far from encouraging them, would at once express their displeasure. What, for example, would be the result if the band were to try the experiment of rendering one of Beethoven's Symphonies from memory, or a wind-instrument player were to give out the theme of a slow movement with a few embellishments of his own? Surely the office of the performer, however great he may be, is, like the actor, to embody the design of his author; and the time of either is better spent in endeavouring to comprehend that design than in trying to shape it to his own peculiarities.

The Obituary of the year includes two composers whose works speak more eloquently of their services to art than can any written eulogy. Henry Smart and Sir John Goss have been earnest and active champions in the cause of good music during the whole of their long career; and apart from the valuable legacy they have bequeathed to the world, the moral of their artistic lives is one which may well be studied by those who, whilst professing to worship art in truth and reverence, are too often tempted to seek temporary admiration by turning their religion into a fashion.

This is unquestionably the age of "Examinations." Certainly it is good that all who study should be assured that the knowledge they gain is sound enough to be of service to them in after-life; but many of the papers set for young ladies who work rather less to learn than to gain a "certificate" are far beyond what is necessary to test the acquirements of amateurs. In music this is undoubtedly the case, for we know many who have gained honours at an examination, and could not tell what key they were playing in. The nervousness inseparable from these examinations, too, is extremely injurious to health; for not only is there over-anxiety to "pass" well, but intense fear of failure. Several ladies within our own knowledge have been thrown into a permanent state of physical and mental prostration by the attempt to go creditably through an examination merely because some of their intimate friends had done the same. We have no desire to check the progress of musical knowledge; but however necessary it may be to gain certificates of competence from public institutions by those who intend to teach, surely the examinations of private individuals should be conducted at their own residences; for it is a grave reflection upon the powers of an accredited professor when those whom he instructs are compelled to apply to others in order to discover how much they really know. The fact is that musical "examinations" are the growth of superficial teaching; and it would be infinitely better to reform the teachers than to institute a public court of appeal for their pupils.

WAGNER ON BEETHOVEN.*

(SECOND NOTICE.)

IN a previous article on this subject we endeavoured to make intelligible a summary of the philosophy of music as propounded by Schopenhauer and adopted by Wagner. Only the main points therein need now be recalled. They were, that music proclaims the essential nature of things and has no necessary connection with external phenomena; that to become intelligible the musician approaches the perceptible world in, for example, the rhythmical succession of time, and that the art is prostituted by a too close association with that world, as when it aims only at producing beautiful forms and figures. Touching Beethoven, Wagner declares that it was the mission of the master to assert the proper function of his art; to release it from the bondage of the external and trivial, and make it a revelation of the inmost soul. On this point our author, after referring to the retardation of Mozart's development by "unprecedented deviations," goes on to say: "We see young Beethoven, on the other hand, facing the world at once with that defiant temperament which, throughout his life, kept him in almost savage independence; his enormous self-confidence, supported by haughtiest courage, at all times prompted him to defend himself from the frivolous demands made upon music by a pleasure-seeking world. He had to guard a treasure of immeasurable richness against the importunities of effeminate taste. He was the soothsayer of the innermost world of tones, and he had to act as such in the very forms in which music was displaying itself as a merely diverting art." We will not stop to inquire whether Wagner's picture of Beethoven's "savage independence" is exactly warranted by the facts of, at least, the early part of his career. It is more important to raise a question as to the obligation expressed in the last-quoted sentence. Wagner was bound to meet the argument that his hero accepted and, to the last, worked upon the recognised forms of art, and we find here some sort of necessity assumed. Our author admits that Beethoven "never altered any of the extant forms of instrumental music on principle; the same structure can be traced in his last sonatas, quartets, symphonies, &c., as in his first." He would have acted according to reason, we are told, if he had overthrown those forms as a lot of useless "external scaffolding"; but he did nothing of the kind, although the "rough vehemence of his human nature shows how he felt the ban these forms laid upon his genius, with a sense of personal suffering almost as great as that which he felt under the pressure of any other conventionality." The entirely gratuitous assumption expressed in these words makes it all the more imperative that Wagner should explain to us why the savagely independent spirit of Beethoven did not burst asunder the chafing fetters of form. But our author does nothing of the kind. He tells us, in words already cited, that Beethoven "had to" observe form. Why "had to"? We can see no obligation, and the fair inference is that the master adhered to accepted artistic methods in the exercise of his right of choice, conscious that they did not hinder but rather assist a full and intelligible expression of his ideas. How much Wagner is at a loss to reconcile his theory of Beethoven with Beethoven's acts appears by his riding out of the matter on the back of a compliment to the German nation: "Here again is apparent the peculiarity of the German nature, which is inwardly so richly and deeply endowed, that it leaves its impress upon every

form, remodels the form from within, and thus escapes the necessity of externally overthrowing it." This may be very true, but affords no proof that Beethoven despised the forms he, through life, so scrupulously observed. While we challenge Wagner on this point, it is impossible not to agree with his glowing description of the manner in which Beethoven's genius gave new life to the old methods. He may be somewhat hard upon the master's predecessors when he likens their works to a painted transparency with the light held *before* the picture, and Beethoven's to the same transparency with the light *behind* it, but every word of the following is true: "Assuredly it is an enchanted state we fall into when listening to a genuine work of Beethoven's. In all parts and details of the piece, that to sober senses look like a complex of technical means cunningly contrived to fulfil a form, we now perceive a ghostlike animation, an activity here most delicate, there appalling, a pulsation of undulating joy, longing, fear, lamentation, and ecstasy, all of which again seem to spring from the profoundest depths of our own nature. For the feature in Beethoven's musical productions which is so particularly momentous for the history of art is this: that every technical detail, by means of which for clearness' sake the artist places himself in a conventional relation to the external world, is raised to the highest significance of a spontaneous effusion." Surely if this prove anything beside Beethoven's greatness, it shows that the classical forms which "for clearness' sake" the master used are not incompatible with the complete manifestation of even a stupendous genius. Why then assail or ignore them, as some of Beethoven's successors take pride in doing?

Wagner next gives us some interesting remarks upon the difference in the essential natures of Haydn, Mozart, and Beethoven. The first-named master was satisfied to be a Prince's attendant. "Submissive and devout, he retained the peace of a kind-hearted, cheerful disposition to a good old age." Mozart, on the other hand, found servitude unbearable, and spent himself in "an incessant struggle for an undisturbed and secure existence," sacrificing his fugitive earnings to the petty enjoyments of life. On his part, Beethoven, far too haughty to attend either prince or public, lived so much within himself that he was comparatively indifferent to the world of external things. And, as he withdrew farther and farther from that world, the clearer became his insight into inner and inward things. In urging this upon us Wagner becomes truly eloquent, and we follow his argument with unalloyed pleasure. In the light here shown, deafness came to Beethoven as a gift from the gods: "For the outer world now became extinct to him; not that blindness robbed him of its view, but because deafness finally kept it at a distance from his hearing. The ear was the only organ through which the outer world could still reach and disturb him; it had long since faded to his eye. What did the enraptured dreamer see when, fixedly staring with open eyes, he wandered through the crowded streets of Vienna, solely animated by the waking of his inner world of tones?"

We must pass over Wagner's remarks upon Beethoven's optimism in religious belief, and in the capacities of human nature, simply pointing out how, in view of it, he compares the master to a saint whose suffering is enhanced by every display of evil works and ways. Beethoven's reason, we are told, impelled him "to construct the Idea of the Good Man," and then to find a melody proper to him. In working out this fanciful hypothesis Wagner becomes extravagant to the cool-headed reader. He speaks of the "Eroica" Symphony as "almost" indicating

* "Beethoven." By Richard Wagner. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by Edward Dannreuther. [London: Reeves]

Beethoven's search after the Good Man; who is, however, more obviously found in the finale of the "C minor," to which the "Eroica" appears as "a protracted preparation, holding us in suspense like clouds moved now by storms, now by delicate breezes, from which at length the sun bursts forth in full splendour." As for the Melody fitted to the Good Man, Wagner discovers it in the last movement of the Ninth Symphony: "The most consummate art has never produced anything more artistically simple than that melody, the childlike innocence of which, when it is first heard in the most equable whisper of the bass stringed instruments in unison, breathes upon us as with a saintly breath. It now becomes the Plain-Song—the chorale of the new congregation, around which, as in the church chorale of Sebastian Bach, the harmonic voices form contrapuntal groups as they severally enter. There is nothing like the sweet fervour to which every newly added voice further animates this type of purest innocence, until every embellishment, every glory of elevated feeling, unites in it and around it, like the breathing world round a finally revealed dogma of purest love." This is not less true than eloquent; but Beethoven would probably be surprised, could he live again, at the theory which connects his beautiful theme with search after a Melody fitting for an ideal Good Man. He might also want to know why such a melody is not recognised as having been found when the Choral Fantasia was written. Wagner now goes on to insist that Beethoven "emancipated melody from the influence of fashion and fluctuating taste," and not only so, but gave to vocal music, in relation to that which is instrumental, a new significance, by treating the voices, not with reference to their verbal text, but as "human instruments." An orchestra with voices thus became simply an orchestra with enhanced capabilities—in other words, additional instruments. "We are all aware," says Wagner, "that music loses nothing of its character even when very different words are set to it; and this fact proves that the relation of music to the *art of poetry* is purely illusory; for it holds true that when music is heard, with singing added thereto, it is not the poetical thought, which, especially in choral pieces, can hardly be articulated intelligibly, that is grasped by the auditor, but, at best, only that element of it which, to the musician seemed suitable for music, and which his mind transmuted into music." This leads our author into a philosophical discussion of "the most complete drama," as we should have it from the combination of a Shakespeare and a Beethoven, each speaking out of his inmost consciousness, regardless of forms and conventionalities. As to this part of the argument we must refer the reader to the book itself, since to touch it all would necessitate the taking up of large space.

Wagner anticipated that his peculiar ideas about Beethoven would be held up to ridicule, and he here discusses at some length the literary and æsthetic degeneracy of our age. He attributes it almost entirely to fashion—the subordination of individuality to a common pattern. The true paradise of mental activity, he tells us, was found before letters were invented, or written upon parchment or paper. But when written characters were introduced, mental activity abated, and still more was this the case after the invention of printing. Down to this point, however, there was some hope. "The genius of a people could come to an understanding with the printer," but the rise of journalism removed the last chance. "For now opinions only rule, 'public opinions,' and they can be had for money. Whoever takes in a newspaper has procured its 'opinions' over and above the waste paper; he need not

think or reflect any further; what is to be thought of God and the world lies ready before him in black and white." Thus, hopelessly in bondage to fashion or "public opinion," we must on Wagner's showing look to music for comfort. The kingdom of music, like that of religion, is not of this world. "Let every one experience for himself how the entire modern world of phenomena that, to his despair, everywhere impenetrably hems him in, suddenly vanishes away as soon as he hears the first bars of one of these divine Symphonies. How could we possibly listen with any devotion to such music at one of our concert-rooms, if the physical surroundings did not vanish from our optical perception? Yet this is, taken in its most serious sense, the uniform effect of music over and against our entire modern civilisation; music extinguishes it as sunshine does lamplight." It is the spirit of this powerful and unfettered art, from which Beethoven struck the last shackles of fashion when he emancipated melody, that, according to Wagner, will reanimate our civilisation as far as concerns the artistic Man. On the same authority, the task of reanimation devolves upon the German spirit, and will be achieved by it provided it learn to comprehend the situation properly and relinquish every false tendency.

We have attempted no more than a sketch of the salient points in this remarkable book, hoping only that the public whose ears we reach may be induced to study it for themselves. Amid much that is fantastic, far-fetched, and exaggerated, there is much that is true, and the truth is unusually well stated and important.

THE MUSIC OF THE GIPSIES

BY CARL ENGEL.

(Concluded from page 334.)

As regards the Gipsies in Spain, the inquirer after their music must soon discover that most of the tunes attributed to them are in reality Spanish tunes, and of Moorish rather than Gipsian origin. Nevertheless, the Spanish Gipsies, musically considered, are very interesting. They have evidently preserved some of their ancient Hindu characteristics. Their dancing is still in the oriental style. Some English travellers acquainted with eastern customs describe it as being similar to that of the *Ghawázee*, or Arab-Egyptian dancing girls; others state that it reminded them of the exhibitions given by the Indian Nautch girls. The reader is probably aware that the performances of these professional female dancers consist chiefly in graceful and undulating motions of the body, and significant mimic expressions, rather than violent exercises and rapid evolutions. We have seen that this oriental mode of dancing is also practised by the Gipsies in Russia; and a recent traveller in Turkey remarks: "The Gipsies, called *Chenguins*, keep up the Nautch dance of the East; their women make the round of towns and villages on feast days, when they are hired by the people, and dance with an accompaniment consisting of a pipe, bagpipe, tambourine, and drum." In Spain, they exhibit the *Romalis*, which is asserted to be a genuine ancient Gipsy dance, and which is almost identical with that of Nautch girls. Some of their dances are, however, very wild. The most popular ones have evidently been adopted from the nations among which the Gipsies live, and for whose amusement they exhibit their performances. In Spain the pretty Gipsy dancing-girl, if she detects among the spectators a foreign gentleman, is almost sure to throw her handkerchief at him—a favour for which he is expected to make her afterwards a handsome

present. She prefers a young English traveller, because such a gentleman is thought to have plenty of money, and to be generous.

The Spanish Gipsies most reputed for their skill in music live in Seville and Granada, especially in the former town, where they dwell in a suburb called Triana, which is separated from the city of Seville by the river Guadalquivir. There are also Gipsies in Portugal; in fact, it was from Portugal that they migrated to Brazil, where, according to J. B. Debrét ("Voyage pittoresque et historique au Brésil," Paris, 1834; vol. i., p. 80), they made their first appearance in the town of Bahia, from whence they spread through several districts of South America. However, instead of following them to the western hemisphere, it will serve our purpose better to examine their musical accomplishments in the south of Spain.

The instruments with which they usually accompany their songs and dances are the guitar (called by them *pajandi*), the tambourine (*pandereta*), and castanets (*castañuelas*). The *pajandi* is often vaulted at the back, and without incurvations at the sides, just as was the shape of the old Moorish guitar, called by the Spaniards *guitarra morisca*. Most of the songs which have been published under the heading of *La Gitaná*, or with some similar title intimating that they are genuine Gipsy conceptions, are in reality Boleros or Seguidillas played by the Gipsies, or perhaps composed by them after the models of these Spanish dance-tunes. The following little prelude to a song is more original; and there appears to be no reason to doubt that it really represents what it is asserted to be, a genuine Gipsy invention:—

Moderato.

CASTAÑUELAS. 

PAJANDI. 



Neither could I venture to dispute the genuineness of the next example. Spanish musicians declare it to be authentic; its construction is different from that of the Spanish popular songs, and its melodious peculiarities are rather in conformity with those of other Gipsy tunes of which notations have previously been given. This beautiful song was obtained by A. P. Berggreen from a Spanish manuscript entitled "Coleccion de Canciones y Bayles Españoles, &c.," and he has incorporated it into his "Folke-Sange og Melodier," Copenhagen, 1855. It is of course impossible to say whether and to what extent the original tune has been altered. I give it with an accompaniment of the pianoforte, instead of the *pajandi*, to render it more convenient for performance.

Adagio.



sempre dolce.



ad lib.

Gi-tá-no de mi . . vi-da, mi due - ño a - ma -

colla voce.



a tempo.

- do! Mi due-ño a-

a tempo.



- ma-do, . . . que tienes que te jal - lo . . . tan e-clip-

mf.



perdendo.

- sa - do, que tienes que te jal - lo tan e-clip-sa -

p.



- do.



Every musician knows how intimately poetry is connected with vocal music. I must therefore not omit to cite, in conclusion, at least one or two short poetical effusions of the Gipsies, selected from a number of specimens which George Borrow has translated into English, and which are to be found in his works "The Zingali," and "The Bible in Spain":—

THE PURSUED GITANA.

On the top of a mountain I stand,
With a crown of red gold in my hand;
Wild Moors come trooping o'er the lea,
O how from their fury shall I flee?

THE SMUGGLER.

Coruncho Loper, gallant lad,
A smuggling he would ride;
He stole his father's amblyng pad,
And therefore to the galleys sad
Coruncho now I guide.

THE INTERRUPTED REFEAT.

I stole a plump and bonny fowl,
But ere I well had din'd
The master came with scowl and growl
And me would captive bind.
My hat and mantle off I threw
And scour'd across the lea;
Then cried the *beng* "with loud halloo:
Where does the Gipsy flee?

Musicians cannot fail to be struck by the remarkable similarity of these poetical conceptions with certain wild and passionate modulations occurring in the Gipsy music. Moreover, these expressions are also in strict accordance with the characteristic sentiments of the Gipsies as delineated by H. M. G. Grellmann, a scholar, who about a century ago wrote a dissertation on these strangers, entitled "Historischer Versuch über die Zigeuner," Göttingen, 1787, and who was regarded as an authority on the subject. He concludes his dissertation with the remark (here translated from the German): "Amongst them suicide is as unheard of as is infanticide. No Gipsy ever intentionally shortens his life from dissatisfaction, grief, or despair; he loves life far too well, and grief and despair are indeed unknown to him. Even when suffering the greatest deprivations, he has no idea of despondency; he always retains his buoyant spirits. He does not die until he is compelled to die, and this, to be sure, is often on the gallows."

The observation conveys the impression that the Gipsies were formerly treated somewhat after the proverb, "Give a dog a bad name and hang him!" No doubt their abject poverty and their wretched mode of life caused them to be regarded with aversion and suspicion. Hedgehogs are perhaps not less palatable than ordinary hogs; but the half-starved Gipsy tramps have neither the patience nor the utensils for skinning and dressing the caught hedgehog before they stick a wooden spit through its body to roast it over the fire. If they help themselves to a sickly sheep lingering behind the flock, or to a fidgety hen strayed from the neighbouring farmyard, they do not deserve on this account a more severe punishment than is awarded to gentlemanly culprits for appropriating other people's money.

The Gipsy tunes which have hitherto been published were almost exclusively obtained from professional performers in towns. The great majority of Gipsies live in hordes rather separated from the influences of civilisation. They are known to be, notwithstanding their rags and filth, a very merry and sensitive folk, in whose encampments music and dancing scarcely ever cease, and they may be supposed to possess still some original tunes which have remained unaffected by the ungenial atmosphere of the concert-room. Scholars have thought it expedient to visit these

hordes for the purpose of investigating the Gipsy language; nay, G. Borrow felt flattered when, having addressed some Gipsies in their own language, he found that they mistook him for one of their wandering brethren arrived from a distant land.

Perhaps these statements may induce some intelligent musicians, who have the opportunity to visit a Gipsy encampment, to shake hands with the people and to secure from oblivion whatever may still be obtainable of genuine Gipsy music. If this is to be done at all, it must be done soon. The spread of musical cultivation is sure to eradicate those ancient remains, the value of which will only become more generally appreciated by future generations.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VII.—SPOHR (continued from page 332).

ON his return to Gotha from the artistic tour, some incidents of which were referred to last month, an event occurred that throws a pleasing light upon the amiability of Spohr's character. "I was met," writes the master, "at some miles from the town by my pupils, some of whom had remained there during my absence, while others had but lately returned, and escorted by them as in triumph to my tastefully decorated dwelling." In another place Spohr tells us in what manner he contrived to secure and retain the affection of the young men placed under him: "As my pupils at that time were of much the same age as myself, and were young people of good breeding and inspired with a love of their art, I liked to have them about me, and took great pleasure in permitting them to accompany me in my walks and little excursions in the neighbourhood. I used then to join in all their amusements, played at ball and other games with them, and taught them to swim. Yes, perhaps I was somewhat more *en camarade* with them than becomed the dignity of an instructor with his pupils. But my authority suffered no diminution on this account, for I knew not only how to maintain a strict discipline during the hours of tuition, but also at other times a becoming behaviour." One of the excursions taken by Spohr, in this charming elder-brother capacity, involved an absence of some days and extended as far as the Harz mountains. But it was not all play. The young men carried on their studies *en route*, and practice took place by the wayside or at an inn, as occasion served. We cannot resist putting before the reader a picture Spohr himself draws of this happy fraternal life: "On the third or fourth day (the heat was intense) we were about a league from Nordhausen, and, very tired, sat down to rest ourselves under the shade of an oak by the side of a large pond, when one of our knapsacks rolled down the steep bank, and fell into the water, so that we could not reach it with our walking-sticks. As the water was deep, I, as the only practised swimmer, was obliged to jump in and fetch it out. But before I could get my clothes off, the knapsack had taken in so much water that it began to sink. I was therefore obliged to dive at the place where it had disappeared, until I succeeded in recovering it. When brought to the bank and opened, its contents were found so wet that we were obliged to spread them on the grass to dry. As this would take several hours, and noon was drawing near with its attendant hunger, I resolved to take our dinner rest in the place, and send to Nordhausen for the necessary provisions. . . . Meanwhile I gave two lessons under the great oak, and the pupils not engaged bathed at a more shallow part of the pond. Two hours later our foragers returned,

* Devil.

heavily laden, and under the shadow of the dear oak, which served us with equal hospitality as dining or concert-room, a capital dinner was soon spread and despatched in the merriest humour and with the best appetite. Then resounded in joyous harmony the tones of four male voices, in choice four-part glees, of which we carried with us a good collection, and had also well-practised them. After this our properties, once more dry, were packed up, and the troop set itself again in motion." To comment on this charming narrative would be to spoil it. Let us pass, therefore, to a really comic episode, which Spohr seems hugely to have enjoyed: "Arrived at Clausthal, our first care was to get rid of the unseemly growth of beard that had accrued to all during our journey, so as to reassume a civilised appearance. We sent, therefore, for a barber, and submitted ourselves one after the other, to his razor. A comical incident arose out of this operation. We had all more or less a sore place under the chin from holding the violin; and I, who first sat down, directed the barber's attention to it, and begged him to go over it lightly. As the barber found a similar sore place under the chin of each that followed, his countenance assumed more and more the grotesque expression exhibited in the disposition to whistle and smile at the same time, murmuring every now and then something inwardly. Upon being asked the reason, he replied with a grave look, 'Gentlemen, I see very clearly that you all belong to a secret society, and you all carry the sign. You are Freemasons probably, and I am right glad that I know at last how that is to be discovered.' As upon this we all broke out into shouts of laughter, he was at first very much disconcerted; nevertheless, we could not shake his belief." Truly an acute as well as obstinate barber was he of Clausthal, but many a man has rushed at conclusions on evidence equally vague. We may add to these examples of Spohr's relations with his pupils that the master, without intending it, bears frequent evidence to the affection and esteem called forth by his own amiability of temper at this happy period of life.

Another characteristic anecdote of Spohr is given *à propos* to the great Congress at Erfurt in 1808. Napoleon, then at the zenith of his power, kept magnificent state in the German town, and entertained his royal allies and vassals as an Emperor should. Among other things he summoned Talma, Mars, and other luminaries of the French stage, from Paris, upon which Spohr and three of his pupils started on foot for Erfurt in the hope of, somehow or other, enjoying a great dramatic treat. But they found that the performances were only for the Sovereigns and their suites, even the musicians being forbidden to introduce any one into the orchestra. It then occurred to Spohr that he and his pupils might bribe some of the musicians to give up their instruments for a single evening, and two violins and a violoncello were thus transferred. No other stringed instrument player being open to temptation, the bold idea occurred to Spohr of learning enough of a wind instrument in a single day for the required purpose, and the second hornist was willing to cede his place. Let Spohr tell the rest: "I soon prevailed on him whose place I wished to take to yield his horn to me, and began my studies. At first I produced the most terrific tones, but after about an hour I succeeded in bringing out the natural tones of the instrument. After dinner, while my pupils walked, I recommenced my studies, and, although my lips pained me very much, I did not rest until I could play my horn part perfectly in the very easy overtures and *entr'actes* which were to be performed in the evening. Thus prepared, I and my pupils joined the other musicians, and, as each carried his instrument under his arm, we

reached our places without opposition. We found the saloon already brilliantly lit up and filled with the numerous suite of the sovereigns. The seats for Napoleon and his guests were close behind the orchestra. . . . The orchestra, with their faces turned towards the stage, stood in a long row, and each was strictly forbidden to turn and look at the sovereigns. As I had received notice of this beforehand, I had provided myself secretly with a small looking-glass, by the help of which, as soon as the music was ended, I obtained a good view of those who directed the destinies of Europe. . . . At every succeeding *entr'acte* the pain of my lips increased, and at the close they had become so swollen and blistered that in the evening I could scarcely eat any supper. Even the next day, on my return to Gotha, they had a very negro-like appearance, and my young wife was not a little alarmed when she saw me; but she was nettled when, in a jesting tone, I said that it was from kissing to excess the pretty Erfurt women. When, however, I had related to her the history of my studies on the horn, she laughed heartily at my expense." Such a man as this was bound to succeed in life. Resolute in purpose, and fertile in expedient, few things could impede his progress. Probably the history of music does not record another such feat as that of beginning the study of an instrument in the morning and playing it before emperors and kings at night.

About this time Spohr was much astonished at the announcement of a new cantata, words and music by his patron and master, the Duke of Gotha. He was required to put the piece in rehearsal and conduct its performance forthwith, which, being done, the Duke "received the congratulations and praises of the Court with a satisfied mien," and graciously complimented Spohr upon having entered so well into his ideas. The whole affair, as Spohr must have suspected and as he quickly discovered, was a fraud. In a confiding moment the principal agent let out the whole silly device, to our master's infinite amusement. This is how the German Duke "composed": "The Duke read to his old music-master seated at the piano a passage of the text, and explained his ideas respecting the style in which it should be set. . . . If the text was cheerful, a major key was chosen; if it was mournful, a minor key was selected. It happened one day that the Duke thought the major too sprightly, and the minor too mournful; upon this he required poor Reinhard to select a key in 'half-minor.' When they had agreed upon this point, the melody suited to the text was next sought for, the Duke whistling every melody that came into his head, and leaving his master to choose the most suitable. . . . As Reinhard could not compose, or, at least, not arrange the instrumentation, the sketch of the Cantata was handed over to the Kammermusicus, Bachofen, to score. The latter as may readily be imagined, could make but little use of the materials given him, and was therefore obliged, as it were, to recompose the Cantata anew. Possessing considerable talent for composition he accordingly put out of hand a piece of music such as could be listened to." No wonder the Duke was "somewhat astonished that his music sounded so well." But he held his tongue, as, no doubt, a good many royal and noble composers have with equal prudence done since. Yet another anecdote is worth quoting for the light it throws upon the master's singularly amiable though shrewd character. In 1809, he wanted an increase of salary, and, having drawn up a petition to the Duke, he walked over to the seat of Privy Counsellor von Frankenburg one fine day, in the hope of securing that dignitary's "vote and interest." "I found him in his garden, sitting under a large lime-tree, playing chess with

his daughter. . . . I immediately directed my whole attention to the game as it stood. The Privy Counsellor, observing this, had a chair placed for me close to the table and quietly played on. When I first arrived the game looked very threatening for the daughter, and she was soon checkmated by her father. I had taken particular notice of the position of the pieces, and a move had suggested itself by which the checkmate could have been prevented. I represented this to the Counsellor, and was immediately challenged to try it. The pieces were again replaced as they stood when I arrived and I took the daughter's game. After a few well-combined moves I succeeded in extricating my king from danger, and then played against my opponent with such success that he was soon obliged to confess himself beaten. The Privy Counsellor, though somewhat nettled at his defeat, was much struck with the unexpected issue of the game. He held out his hand to me in a friendly manner and said 'You are a capital chess-player, and must often do me the pleasure of playing with me.' This I did, and as I was wise enough not to win too many games, I soon got in great favour with my new patron; the result being that a rescript for an additional 200 thalers to my salary was soon made out."

In 1809 Spohr began another artistic tour, and showed himself, as usual, very sensitive to the praise or blame of journalistic critics, quoting the one with much relish and sometimes disputing the other with a comical air of astonishment. One opinion, first expressed at Breslau, moved him greatly. It was to the effect that his compositions were "one and all of a melancholy character." Whereupon he says: "This remark . . . so often made in later criticisms as to be regularly stereotyped, has always been a riddle to me, since my works appear to me as cheerful as those of any other composer." After mentioning the pieces played at Breslau, and characterising some of them as "even saucily playful," the master continues: "How, then, does the reviewer come by his remark? Nevertheless, as something similar has been maintained respecting my compositions even to the present time, so that people not knowing me personally have considered me a misanthrope or an hypochondriac—though I am always of a cheerful tone of mind—there must be something in it, and I think it is that people have taken the prevailing dreaminess and sentiment of my music, and my predilection for the minor keys, as outbursts of melancholy. If it is so, I am content to bear with it, though at first it always annoyed me." On another matter, by the way, Spohr was "even" with his Breslau critic. The writer had said that the overture to "Alruna" was "not free from reminiscences," upon which the composer remarks: "He might have said right out, it is an exact imitation of the overture to 'Die Zauberflöte,' for that was the object I had in view. In my admiration of Mozart, and the feeling of wonder with which I regarded that overture, an imitation of it seemed to me very natural and praiseworthy, and at the time when I sought to develop my talent for composition I made many similar imitations of Mozart's masterpieces. . . . Although shortly after that time I became sensible that a composer should endeavour to be original both in the form of his musical pieces and in the development of his musical ideas, yet I retained even up to a later period a fancy for that imitation of the 'Zauberflöte' Overture, and still consider it one of my best and most effective instrumental works." It must be confessed that here the tables are quietly turned upon the critic who pronounced an overture "not free from reminiscences," when in fact it was a careful imitation of a well-known *chef-d'œuvre*. Spohr's worship

of Mozart gave him further trouble, this time in connection with his opera, "Der Zweikampf, mit der Geliebten," produced at Hamburg in 1811. The work, though applauded by the public, was attacked by the press on the score of wanting originality, and its composer admitted the justice of the reproof: "By this made watchful of myself, I became sensible of the necessity to break myself of it (imitating Mozart), and think that I fully effected it in 'Faust,' my next dramatic work." Spohr, who all along suspected his want of power as a dramatic composer, did not fail to judge himself severely when engaged upon oratorio. With reference to "The Last Judgment," we read: "I sent for the libretto and set to work at once. But I soon felt that for the oratorio style I was yet too deficient in counterpoint and fugue. I therefore suspended my work in order to make the preliminary studies requisite for the subject. From one of my pupils I borrowed Marpur's 'Art of Fugue,' and was soon deeply and continuously engaged in the study of that work. After I had written half-a-dozen fugues according to its instructions, the last of which seemed to me very successful, I resumed the composition of my oratorio, and completed it without allowing anything else to intervene." Apart from the example of self-criticism here given, it is surprising to find that such a masterpiece as "The Last Judgment" was in any way connected with elementary studies.

In 1812 Spohr visited the Austrian capital, and accepted an engagement for three years as leader and orchestral director at the Theatre An der Wien, of which Count Palffy was proprietor. He took the post because of an "awakened desire" to write for the stage, and set about his duties in so thorough a manner that, on his own showing, the orchestra soon took rank as one of the first in all Germany. Parting from Gotha was a sorrowful business, but the voyage of the entire family down the Danube in a private boat, with bright hopes luring them on, soon removed all trace of grief. Spohr never forgot that journey: "It was the month of May, the moon was full, and a deep blue sky was outspread over the charming country. Spring had just decked all nature in her first dress of tender green, and the fruit-trees were laden with beautiful blossoms. The bushy banks of the majestic stream were the resort of numerous nightingales, which, in bright, calm nights, poured forth unceasing melody. It was indeed a delightful voyage, and I have striven continually during my whole long life to make it again under similar favourable circumstances; but, alas! in vain." So true is it that a man makes his own world. Just at this time Spohr was very happy indeed, the first months at Vienna being overcharged, so to speak, with enjoyment. The master allows us to see him and his family in their idyllic state: "In the first summer of our residence in Vienna we made ourselves well acquainted with the beautiful environs of the city, and almost every fine evening, when I was not engaged at the theatre, we spent in the open air. Then, accompanied by the nursemaid, carrying our simple evening meal in a small basket, we used to seek out some spot whence we could have a fine view of the country and see the sun go down. . . . But the favourite walk of the children was to Schönbrunn to see the menagerie, or to the Dörf in the Prater where they beheld, ever with new transport, the puppet and dog shows and other diverting wonders. I and my wife, half children too in disposition, shared intensely in all the pleasure of our little pets. It was a lovely, joyous time, so free from care." But Spohr lets us see that he was not always throwing open his soul to the sweet influences of nature and family life: "My head was at that time so continually at work that on my way to my pupils,

and when taking a walk, I was constantly composing, and by that means acquired a readiness in working out mentally, not only long periods, but whole pieces of music so completely that without any further labour they could be at once written down. As soon as this was done, they were as though effaced from my mind, and then I had room for new combinations. Dorette frequently chid me in our walks for this perpetual thinking, and was delighted when the prattle of the children diverted my attention. When this had once been done I gladly gave myself up to external impressions, but I was not to be permitted to relapse into my thoughtful mood again, and Dorette with great skill was able to prevent it."

At this time "Faust" was written, and we have a glimpse of certain interesting attendant circumstances: "I find that I wrote that opera in less than four months, from the end of May to the middle of September. I still remember with what enthusiasm and perseverance I worked upon it. As soon as I had completed some of the parts I hastened with them to Meyerbeer, who then resided in Vienna, and begged him to play them to me from the score, a thing in which he greatly excelled. I undertook the vocal parts and executed them in their different characters and voices with great enthusiasm. When my voice was not sufficiently flexible for the purpose, I helped myself by whistling, in which I was well practised. Meyerbeer took great interest in this work, which appears to have kept its ground up to the present time, as he, during his direction of the Opera at Berlin, put 'Faust' upon the stage, and had it studied with the greatest care." Spohr's enthusiasm regarding his own works was always great, but his enthusiastic whistling must have been a treat for good-natured Meyerbeer. Owing to a dispute with Count Palffy about certain passages in the work, "Faust" was not then produced in Vienna, and Spohr writes *à propos*: "I, who had always felt an interest in my compositions so long only as I was engaged upon them, bore with great equanimity of mind the banishment of my score to the shelves of the library, and immediately set to work on new subjects." A very desirable and, to most composers, a very enviable state of things indeed. Our master next appears in the character of a disputant, which he was soon glad to put off and take quietly to his desk again. The quarrel was with Herr von Mosel, the composer of a lyric tragedy called "Salem," about which Spohr had unguardedly said that he never heard anything so wearisome in all his life. This reached von Mosel's ears, and the angry dramatist did not fail to be revenged when the critical musician produced his String Quartet in G (Op. 33). Writing in an art journal he "cut up" the quartet unmercifully, and used words concerning the treatment of the first theme which Spohr could quote from memory years after. They were: "This eternal re-chewing of the theme in every voice and key is to me just as if one had given an order to a stupid servant, and is obliged to repeat it to him over and over again in every form of expression. The composer appears to have considered his auditors in the same light as the stupid servant." This clever and sharp thrust brought out a reply from Spohr, who writes: "What I said in answer, particularly in defence of the treatment of my theme, I no longer remember, but I recollect that I was prodigal in side-strokes at 'Salem.'" So the contention might have gone on had not the censorship forbidden the editor of the journal to print any more letters. This one experience of musical controversy seems to have been quite enough for the time, and Spohr was as grateful to the censor as a timid duellist for the intervention of the police. Scarcely more happy than in a

wordy fray was the master as a critic of Beethoven. Something in his nature seems to have conciliated that grim tone-poet, who would sometimes accompany Spohr home and be very "friendly with Dorette and the children" in the intervals of abusing Prince Lobkowitz and Count Palffy. "Up to this period," writes Spohr, "there was no visible falling off in Beethoven's creative powers," but when the "visible falling off" did take place he never hesitated to proclaim the fact. Here, for example, is a piece of criticism not to be read now without marvel: "Beethoven's constant endeavour to be original and to open new paths could no longer (owing to deafness) be preserved from error by the guidance of the ear. Was it then to be wondered at if his works became more and more eccentric, unconnected, and incomprehensible? It is true there are people who imagine they can understand them, and in their pleasure at that rank them far above his early masterpieces. But I am not of the number, and freely confess that I have never been able to relish the last works of Beethoven. Yes, I must even reckon the much-admired Ninth Symphony among them, the first three movements of which, in spite of some solitary flashes of genius, are to me worse than all the eight previous symphonies, while the fourth movement is, in my opinion, so monstrous and tasteless, and in its grasp of Schiller's Ode so trivial, that I cannot even now understand how a genius like Beethoven could have written it. I find in it another proof of what I remarked in Vienna, that Beethoven was wanting in æsthetical feeling (!) and in a sense of the beautiful" (!!) We can admire the courage of these words, but not their judgment, and we may accept them as another proof of the fact that one musician is very often the worst possible judge of another—in short that the creative and critical faculties in music are distinct things, rarely found together. But Spohr was even more courageous when he ventured upon a criticism of the Symphony in C minor. Few who read it here for the first time will believe their eyes. Referring to the "No. 5," as performed on a certain occasion at Munich, our master said: "It produced a greater effect than I had believed it capable of, although I had frequently heard it, and even under the composer's direction, at Vienna. Nevertheless, I found no reason to retract my former opinion respecting it. Though with many individual beauties, it does not make up a classic whole. For instance, the introductory theme is wanting in that dignity which, according to my feeling, the commencement of a symphony should of necessity possess. Setting this aside, the short and easily comprehended subject certainly permits of being carried out very thematically, and is combined with the other principal ideas of the first movement in an ingenious and effective manner. The Adagio is in part very fine, yet the same passages and modulations repeat themselves much too frequently, and, although always with richer ornamentation, become in the end wearisome. The Scherzo is highly original and of real romantic colouring, but the Trio, with its noisy running bass, is to my taste much too rough. The concluding movement, with its unmeaning noise, is the least satisfactory; nevertheless the return to the Scherzo at this part is so happy an idea that the composer may be envied for it. Its effect is most captivating! But what a pity that this impression is so soon obliterated by the returning noise!" Poor Beethoven!

Spohr relates with much *naïveté* sundry incidents of his work in Vienna, and does not always appear to see when they tell against himself. His vanity and self-sufficiency peep out; for example, in some remarks anent his duties as solo violin—duties that

required him to play in the ballets: "I did not play these soli unwillingly, for the audience always listened with the greatest attention, and were profuse in their applause of me; but it annoyed me that I was obliged to measure my *tempi* by the steps of the dancers, and that I could not lengthen at pleasure my closes and cadences, as the dancers were unable to sustain themselves so long in their groupings. This gave rise to many bickerings with the ballet-master, until at length I learnt compliance. I endeavoured to sweeten the monotony of my duties by always enriching and ornamenting my soli performances. This I did especially with the *Troubadour*, in 'Jean de Paris,' for whom a *pas de trois* was introduced in the ballet. As in the opera of that name there were three strophes, the first of which had to be executed by the horn, the second by the violoncello, and the third by the violin, I at first ornamented my strophe in a very vocal style. But as I remarked that the *prima donna*, Mdlle. Buchwieser, sang my ornaments at the next representation and obtained great applause for them, this so annoyed me, as I could not bear the singer, that I thenceforth decorated the strophe in a style she could not imitate with her voice." It is perhaps, hardly a matter of wonder that a first violin who required the dancers to "accompany" him, and kept everybody waiting while he executed "ornaments," did not stay long in Vienna. In 1813, as the result of a quarrel with Count Palffy, Spohr left the Theatre an der Wien, and entered once more upon his travels.

(To be continued.)

PONCHIELLI'S OPERA "LA GIOCONDA."

No one who takes an interest in, and studies the condition of, the young kingdom of Italy can fail to notice that the regeneration of the country is due almost exclusively to the Italians of the North. More vigorous, more enterprising, more enlightened than their indolent and effeminate brethren of Central and Southern Italy, they march at the head of progress; and this applies not only to matters social and political, but also to music.

Foremost among those who devote themselves to regenerating Italian Opera is Arrigo Boito, distinguished alike as a poet and composer, whose opera "Mefistofele" has won golden opinions for him throughout Italy, and the production of which in London has been the chief event of the past musical season.

The Opera "La Gioconda" (by Ponchielli, a follower of the school of Boito) was brought out a few years ago in Turin and Rome, and the triumph it recently achieved at the Scala in Milan has been succeeded by a similar success at the Pagliano Theatre in Florence. The Opera derives special interest from the fact that Arrigo Boito himself supplied the libretto—as he did to Bottesini's "Hero and Leander"—under the name of "Tobbia Gorrio."

The scene of "La Gioconda" is laid in Venice, in the seventeenth century, at a time when the Inquisition and the redoubtable Council of the Ten ruled supreme in the Republic. The Opera opens with a scene in front of the ducal palace amidst the rejoicings of the populace during the regatta. *Gioconda*, a street-singer, is leading her blind mother to her usual seat near the entrance of St. Mark's, closely watched by *Barnaba*, the dreaded sycophant of the Inquisition, who has conceived a violent passion for her. Hardly has she left her mother when he stops her to press his advances; but she repels them with contempt and disgust. Resolved that she shall be his at any cost, he lays a plan to secure her mother as a hostage. Taking advantage of the superstition of the people, he points to the old woman as possessed of the evil

eye, who, whilst pretending to be engaged in prayer, is secretly working mischief. The old woman is being dragged to prison as a sorceress, and even *Gioconda's* intervention is of no avail, when a deliverer appears in the person of *Enzo Grimaldo*, a Genoese prince, who, having been proscribed by the Inquisition, has entered Venice once more in the disguise of a Dalmatian mariner. *Gioconda* recognises in him her former lover, to whom, though forsaken by him, she is still passionately devoted. At the head of his men, he is on the point of rescuing *Gioconda* and her mother from the infuriated populace, when *Alvise*, one of the chiefs of the Inquisition, appears on the scene, accompanied by *Laura Adorno*, his wife, a Genoese of noble birth. The cause of the commotion having been explained, *Gioconda* and her mother are released at *Laura's* intercession. At the same time however, *Laura* and *Enzo* have recognised each other. They were formerly betrothed, and only a cruel fate compelled her to give her hand to *Alvise*, the Venetian. This recognition, unobserved by *Alvise*, has not escaped *Gioconda*, who is tormented by the thought that she owes her life to *Laura*, her rival in love. But *Barnaba* too has made a discovery. In *Enzo*, the Dalmatian captain, he has recognised the proscribed prince, and with diabolical skill he proceeds to entrap his victim. Whilst apparently assisting *Enzo* in a nocturnal meeting and flight with *Laura*, he warns *Alvise* of his wife's projected escape, by a note which he deposits in the mouth of the winged lion at the palace, the *bocca del leone* being the receptacle of the sycophant's secret communications to the Inquisition. But *Barnaba's* foul play has been watched by *Gioconda*. She informs the lovers of the trap that is laid for them, and enables *Laura* to reach the palace before they are surprised. *Alvise*, however, is not slow in his revenge. *Laura* is to expiate the attempted treachery by poison, which he orders her to take within a prescribed time. But *Gioconda* finds means to substitute for the poisonous draught a potion which causes, not death, but only profound sleep: and, after rescuing *Laura* from what was to be her death-chamber, she conveys her, under cover of night, to *Enzo*, whose vessel is lying in the harbour ready to receive and speed her hence. The lovers are on the point of embarking, when *Barnaba* once more appears on the scene to prevent their escape. And here *Gioconda* makes a supreme effort. She promises to give herself to *Barnaba* on condition that he allows *Enzo* and *Laura* to depart unmolested. Blinded by his passion, he accepts, but only to fall a victim to his own devices. *Gioconda* having sacrificed herself for him she loved and for her who was her rival, vows that death alone shall find her in the embrace of the villain she abhors, and stabs herself, leaving *Barnaba* furious and discomfited.

The substance of this tissue of intrigue is that *Gioconda*, the doomed heroine, has the misfortune to be loved by a villain, whilst she loves a man who in his turn is in love with the wife of another. Passion, plotting, and poison are the three principal agents at play in the story, which, derived as it is from Victor Hugo's drama "Angelo," is in truth not very moral, but none the less intensely Italian. The four acts into which the Opera is divided are replete with dramatic incidents, and Boito has clothed his somewhat sensational subject in effective poetical language as well as in an attractive form, skilfully relieving the horrors of the story by scenes of Venetian mirth and revel.

Ponchielli's score shows that he has fully grasped the poet's intentions. True to the school of which Boito has made himself the champion after many a hard struggle, Ponchielli has endeavoured to write

dramatic music which, being descriptive of the action, abounds in colouring and instrumental effects. Hence the music of "La Gioconda" is not always quite as intelligible on a first hearing as the ordinary Italian ear requires; but, though not always even, it is, on the whole, original, pleasing, and vigorous; and "La Gioconda" redounds to his own credit as well as to that of the school of young reformers to which the composer belongs.

Among the best numbers of the Opera are the introduction, and in the first act the regatta chorus, the duet between *Enzo* and *Barnaba*, and the finale. The second act falls rather flat on a first hearing, the only telling number being *Enzo's* barcarola, whereas the other numbers, notably the love duet between *Enzo* and *Laura*, have more intrinsic than apparent merit. The third act, being the climax, is undoubtedly the best. *Alvise's* air for bass and his duet with *Laura*, as well as the graceful ballet "Delle ore" (Morning, Noon, Evening, and Night), and the great finale, are specimens of Ponchielli's best style. In the last act may be noticed *Gioconda's* great air and the farewell trio between her, *Enzo* and *Laura*, which virtually brings the Opera to a close. The part of *Gioconda* is written for soprano, *Laura* for mezzo-soprano, *La Cieca* (*Gioconda's* mother) for contralto, *Barnaba* is tenor, *Enzo* baritone, and *Alvise* bass. The numerous choruses, the brilliant ballets, and the frequent changes in the dramatic action require a very large and efficient staff of artists, as well as an elaborate *mise-en-scène*.

Such is, in brief outlines, Ponchielli's "Gioconda." In Florence it has been put on the stage by the *impresario* who produced it at the Scala. The performance is, on the whole, very efficient, and in spite of the tendency to *avvenirismo*, which is not congenial to the antiquated taste of a Florentine audience, the Opera has earned great success, enhanced by the presence of Ponchielli. Like Boito's "Mefistofele" and Bottesini's "Hero and Leander," "La Gioconda" is an energetic and laudable effort to infuse fresh vigour into Italian music; and it is to be hoped that the managers of Italian Opera in London encouraged by the great success of "Mefistofele," will at last see fit to vary the monotony of their annual *répertoire*, by producing some of young Italy's best works.

We have much pleasure in announcing that M. Gounod has agreed to compose an Oratorio in three parts, to be called "The Redemption," for the Birmingham Festival of 1882. The libretto, of which M. Gounod is himself the author, is already written, and is said to be fully worthy of the great subject which he has undertaken. The work is to be on a grand scale; and it has been intimated by the composer that he fully intends it to be his crowning effort. The negotiations have been carried on, and the Oratorio will be brought out, by the Festival Committee, with the co-operation of Messrs. Novello, Ewer and Co.

THE formation of an Academy for Teaching Music to the Blind—an undertaking which deserves the warmest patronage and support—although at first an experiment, has thoroughly demonstrated the fact that those afflicted with a total deprivation of sight can not only themselves become excellent executants either of instrumental or vocal music, but that they are perfectly able to earn a living by imparting their knowledge to others. The welcome intelligence that an equal boon has been recently conferred upon those who are deaf and dumb comes to us through a pamphlet published in Chicago. It appears that Mr. Richard S. Rhodes, of that city, has invented an instrument, called the "Audiphone," which enables deaf persons to hear, through the medium of the

teeth, and those who are also dumb to learn to speak. An illustration on the title-page of this little book shows us a class of deaf mutes listening to music for the first time by the aid of this instrument; but whether the circumstance here represented is real or imaginary we, of course, cannot say. At all events we are furnished with innumerable testimonials of the efficacy of this instrument. One person twenty years old, who has been eighteen years deaf, another born deaf and dumb, and very many besides, fully attest the value of the "Audiphone," some being enabled not only to hear, but to speak for the first time; and the Hon. Jos. Medill, editor of the *Chicago Tribune* (who has been deaf for a number of years), tells us that he can now "hear every word spoken, or any other noise near him, as good as those whose hearing is perfect, and can again enjoy the theatre and other public amusements." We have never heard either before or since the receipt of this pamphlet of the "Audiphone," and can only therefore quote the facts there related; but it is gratifying to find that such strenuous efforts are now being made for the relief of those suffering from the loss of sight, hearing, and speech; and if Mr. Rhodes can accomplish all he professes, he may assuredly be looked upon as one of the great benefactors of the age.

THE Fisk University Jubilee Singers, whose genuine music has not only delighted thousands of people, but been the means of raising an almost fabulous sum for the impoverished school in which they were students, have every right to feel pride at their reception in Europe, for it proves that, independently of the universal sympathy with their mission, their quiet and unassuming manners have been a sure passport into the best society. Baron von Bunsen gave a dinner party in their honour in Berlin, where the most distinguished officials of the Imperial Court were present. Our own Queen sent for them, and, after hearing them sing, thanked them most enthusiastically for the pleasure they had given her; and Mr. Gladstone invited them to breakfast. That they were emancipated slaves, then, might almost have been forgotten, surrounded by such kind and genial friends; but on their return to their own country they were painfully reminded of the truth, for we are informed by a Louisville paper that when in Cincinnati they purchased first-class through tickets for Nashville, and that on their arrival at Louisville the officials of the railroad told them that they "could not travel except in a smoking-car." That rather than suffer this insult they resolved to return is scarcely to be wondered at; but, as the paper which contains this account truly says, it is humiliating to think that after being treated with the utmost consideration during their travels they should come back to the land of the free to be treated like brutes. Considering that this little company of untutored vocalists whilst journeying on their errand of charity were often without money to buy needed clothing, and that they shortly realised hundreds of pounds, it is evident that being "coloured" was only a barrier to them in their native country. England has happily no such prejudice; and, indeed, as many of our much patronised "minstrels" will tell us, so far from its being necessary for a "troupe" to sing with white faces, it is not until they have blacked them that they achieve any success.

BELIEVING in the truth of Wordsworth's well-known line "The child is father of the man," we are often led to think what kind of musical "man" the "child" will become whose early pianoforte pieces have invariably been based on operatic and other tunes ornamented by those arpeggios written especially to tickle

the ears of parents and guardians, and make them believe that they are listening to music. In days gone by composers who could produce large works very often in their holiday moments, wrote small ones for those whose minds and fingers had not grown to the power of interpreting the former, and Sonatinas, Rondos, and even airs with variations—in all of which the classical models were shadowed forth—could always be procured for juvenile performers. As music became more general, however, inferior composers arose who, instead of striving by their works to lay a solid foundation to build upon, endeavoured to run up a structure without any foundation at all, the consequence of course being that simple music by good writers was branded as "heavy," and superficial teachers flourished. Those, however, who, like ourselves, have to examine and comment upon the music of the day must know how decisively a reaction against this state of things has recently set in. Not only do our best composers, foreign as well as English, now give us attractive and thoughtful pieces for children, but a return to the healthy system of writing for both hands, and for the contrapuntal, instead of the "pretty," treatment of themes is apparent in most of them, so that even in early practice the young player is taught to sing phrases with the fingers as well as with the voice. Recognising this fact, it is, of course, the duty of those who have the training of children to see that their musical constitution is nurtured on such wholesome fare as we have now so plentifully provided for our use. Education is not a toy for grown people to play with; and it is unquestionably our duty to rear a "child" which we shall be proud to see the father of the "man."

IN the olden times of Italian Opera in this country—when the King's Theatre, in the Haymarket, was flourishing, and "Fops' Alley" was one of the recognised evening lounges—a Ballet was considered positively essential as a portion of the performance. Dancers, too, not only ranked on an equality with vocalists, but with some of the warm patrons of the establishment they really occupied a higher place, "Taglioni" coats and "Cerito" scarves bearing testimony to the influence exercised by these celebrated professors of the "poetry of motion." These Ballets were considered of such importance in the programme that they were often given between the acts of the Opera, the vocalists waiting in the green-room whilst the stage, carefully watered for the occasion, was given up to the dancers for perhaps an hour. All this has certainly passed away; but Ballet "incidental" to the Opera still reminds us that even if composers care not for this interruption to the progress of their work, Lessees will have it, because, having engaged dancers, they naturally wish to make some use of them. Of course, where Ballet is really "incidental" to a lyrical drama we can have no objection to its introduction; but when we find that it is not only an interpolation, but that the music of another composer accompanies the dancers, it is time to protest against it. As a proof, too, that the Ballet is being gradually pushed forward at the expense of the Opera, we may mention that on a recent occasion, when at the fall of the curtain the applause was prolonged, the principal ladies of a Ballet which had just been performed alone acknowledged the call; and as, after retiring, demonstrations of approval were still heard, the dancers returned leading on the singers. Now if, according to the Wagnerian theory, dancing and singing are essential components of a lyrical drama, let them thus be inseparably united; but if they are to exist apart, we hope never to see the time when, instead of dancers being engaged to support the vocalists, vocalists shall be engaged to support the dancers.

HER MAJESTY'S THEATRE.

Borro's Opera "*Mefistofele*," produced on the 6th ult., achieved a success so decisive as to leave no doubt of its establishing the fame of its composer as firmly in this country as it has already done in Italy. Thus much it is gratifying to record, for Goethe's "*Faust*," as students know it, is a somewhat dangerous poem to place before what is termed a "mixed audience;" and to Boito's credit be it stated, he has so thrown his heart into his task as to make it evident that had he felt compelled to adapt the subject to ordinary prejudices and opinions he would not have composed it at all. Let it not be said that he resembles Wagner in writing his own libretto, for assuredly it is one thing to endeavour to embody the subtle thought of Goethe in music, and another to prepare a mythical story in verse, the music of which shall spring up in the mind at every stage of its progress. The legend of "*Faust*," be it remembered, has merely been seized upon by the poet as a convenient theme upon which to erect a philosophical structure; and Boito, in having worked musically upon the same theory, has proved that he challenges criticism upon his composition by the very highest standard. If then we assert that, judged by this high standard, we can but award qualified praise, it can scarcely excite surprise—not even, we should say, with the composer himself. Placing Spohr's setting of the subject aside, as having but small sympathy with Goethe, it is true that Berlioz, Liszt, and Schumann have composed music to this poem, but the "*Faust*" known to opera-goers, the "*Faust*" played, sung, and spoken of in this country is that by Gounod. Here, then, we see indubitable proof that every great work when adapted to the requirements of the stage must of necessity be shorn of its literary power by the process; and in placing Boito above Gounod, therefore, we merely say that he has more fearlessly retained the grand design of Goethe's poem, and given a less conventional colouring to the varied scenes and incidents of the drama. Opening with the Prologue in Heaven (an innovation upon previous operatic "*Fausts*" warmly to be commended), and passing through the Easter Sunday, the Garden scene, the wild revels on the Brocken, and the death of the heroine in prison, custom might well have authorised the composer in concluding his work; but as the unity of the poem would thus have been sacrificed to operatic requirements, Boito continues with the "*Classical Walpurgis Night*" and the Epilogue with the death of Faust, saying in his book, by way of apology for his reverence of the text, "The fourth act and the Epilogue of the present opera are taken from Goethe's '*Second Faust*,' which is the continuation and necessary complement of the first. Without this continuation the drama remains imperfect in its highly moral scope and development. A bargain is the starting-point of Goethe's poem; if the action ceases at Margaret's death, the bargain has never been fulfilled, nor the scheme of the drama properly evolved. The struggle must therefore be prolonged until the death of Faust, who is the subject of the bargain." Here then is ample evidence that, despite the difficulty of musically setting a libretto of such gigantic dimensions, Boito has armed himself manfully for his task, and worked throughout as much with the spirit of Goethe as a composer who writes for an operatic audience can hope to do. It is quite the custom in the present day to call every composer who does more than string together a number of telling solos, concerted pieces, and choruses an imitator of Wagner: an Italian is termed an "*Italian Wagner*" and a Frenchman a "*French Wagner*," and it is scarcely to be expected therefore that Boito can have escaped this charge. "*Mefistofele*," however, shows no trace of imitation throughout; it is thoroughly original, and moreover so sympathetic with the text as to convince us that its composer in setting the incidents of his drama was too earnestly intent upon his work even to think how others had set incidents of a similar character. We willingly accept Wagner as an intellectual and even powerful instructor on the principles of the lyrical drama; but if every composer who believes that detached vocal pieces do not constitute an opera in the highest sense, that the office of the orchestra is not to be limited to slavishly accompanying the singers, and that the poetical and musical element should be inseparably united, is to be termed an "*imitator of Wagner*," we shall assuredly convert our pro-

phet into a tyrant, and effectually succeed in crushing, rather than in stimulating, the genius that lies around us. Some of the music in the "Prologue in Heaven" may certainly be deemed eccentric, but Boito here shows real power in writing for a double choir, and the closing chorus of the act is both appropriate and effective. In the Easter Sunday scene the festive music is exciting and piquant in rhythm; but when we get to *Faust's Study* the individuality of the characters of *Mephistopheles* and *Faust* is so artistically marked and so faithfully preserved in the music throughout this highly effective scene as to impress every hearer with a conviction of the composer's real dramatic power. The Garden scene is another triumph, the charming melodiousness of the love passages between *Faust* and *Margaret* culminating in a quartet so bold and original—the ecstatic agitation of the young girl being expressed in notes which can only be described as hysterical—as to elicit a spontaneous burst of applause from the audience, which could scarcely be subdued even by a repetition of the piece. The Broken scene which follows shows us how appropriately the composer can treat every phase of the subject he has chosen; no more weird and fantastic music than illustrates the witches' revels can be conjured up by the wildest imagination, the rich and thoroughly unconventional instrumentation reminding us of the striking colouring of some of Turner's pictures, as shocking to some of the pedantic artists of his time as Boito's sudden modulations and contrapuntal sins are doubtless to many pedantic musicians. The Dungeon scene, with the death of *Margaret*, contains some of the best—certainly some of the most deeply pathetic—music in the Opera, the scene between the two lovers being indeed a masterpiece of writing. Here again the composer proves to us that he has the power of depicting the most intense feeling without the slightest exaggeration; and no more thrilling climax can be imagined to the first part of Boito's musical poem, a fact duly acknowledged by the excited auditors, who seemed as if they would never tire of audibly demonstrating their admiration of the work and the worker. The "Classical Sabbath," which commences the fourth act, contains a charmingly refined and melodious duet for *Helen* (of Troy) and *Pantalès*, which was encored, a short solo for *Faust*, and a choral finale, the whole of this music being intrinsically good, but scarcely perhaps sufficiently striking to excite attention save as a contrast to what precedes it. The Epilogue depicts the struggle between good and evil, the scene—again the Study of *Faust*, the hero once more an old man—being musically perhaps the most powerful in the Opera, the death of *Faust*, with the final choral subject of the Prologue repeated, forming one of the finest dramatic tableaux in the whole range of the lyrical drama. So perfect a realisation of one of the most difficult characters on the operatic stage has rarely been witnessed as that of *Margaret* by Madame Christine Nilsson, the delicacy and refinement of her acting and singing in the Garden scene (her agitated passages in the quartet already mentioned being a marvel of dramatic vocalisation), and the intense and unexaggerated pathos of her death scene being superior to anything yet achieved by this excellent artist. Admirably contrasted, too, with her embodiment of *Margaret* was her classical bearing as *Helen* (of Troy), her singing of the duet, with Madame Trebelli, being remarkable for that pure and unaffected vocalisation so excellently in keeping with the feeling of the part. Madame Trebelli as *Martha* in the first part, and *Pantalès* in the second, sang in her usually admirable style, and Signor Campanini as *Faust* exerted himself to the utmost to ensure the triumph of the work. In many parts his singing and acting were infinitely beyond any of his former achievements, his death especially proving that he had well studied every phase of the part. Signor Nannetti is, both histrionically and vocally, a fine exponent of the difficult character of *Mephistopheles*, the intensity of his singing in many portions of the music being admirably contrasted with the fiendish humour thrown into those passages in which he inwardly exults at his power over his victim. The band and chorus (under the skilful conductorship of Signor Arditi) worked well throughout their arduous task, and contributed much to what we must not only term the success of the season, but the most remarkable success achieved on the lyrical

stage in this country for many years. We must not omit to say that all the principal vocalists were summoned repeatedly before the curtain, but that Signor Boito (who had been constantly called for during the Opera) did not appear until the conclusion, when he was positively overwhelmed with the applause he had so legitimately earned.

Mr. Joseph Maas, who was to have appeared as *Edgardo* in "Lucia" on the 5th ult., having very properly declined to make an appearance in an Italian Opera without a stage rehearsal (in explanation of which he wrote to the newspapers), Signor Ravelli made his *début* in the part, and sang so well as to create a perfect enthusiasm. He has since thoroughly ratified this success, and there can be little doubt that he will next season become a prominent member of the company.

The subscription season terminated on the 10th ult.; but extra nights were given until the 24th, "*Mefistofele*," we need scarcely say, being the principal attraction.

ROYAL ITALIAN OPERA.

HÉROLD'S Opera "*Le Pré aux Clercs*," produced on the 26th June, suffers so much from its translation into Italian, with the necessary interpolation of dreary recitatives, its interpretation by artists of all nations, and its performance upon a stage utterly unsuited to its small dimensions, that it became extremely difficult for those unacquainted with the music as given by French vocalists to gauge its real merits. As a representative of the school of which Boieldieu and Auber unquestionably stand at the head, Hérold will doubtless be known to fame; for both "*Zampa*" and "*Le Pré aux Clercs*," although not evidencing any marked individuality, are replete with charming melody, bright and piquant vocal effects, and above all an absence of that pretentious dullness which characterises so many of our modern lyrical works. But "*Le Pré aux Clercs*," as we have said, is essentially French; and amidst Italian surroundings—which by the way include a coarse and obtrusive chorus—we doubt its permanent success. The plot, which turns upon a secret marriage (planned by *Marguerite*, Queen of Navarre) between *Isabelle de Montal*, a Béarnaise Countess, and the *Baron de Mergy*, is not particularly exciting, although it ends with *Mergy* killing his rival in a duel; but it serves as a vehicle for music which keeps the attention alive through three acts; and, aided by the refined and thoroughly artistic singing of Madame Albani as the heroine, there can be no reason why the Opera should not hold a place in the *répertoire* of the establishment, and be at least occasionally heard. Especially must we mention the admirable vocalisation of Madame Albani in the air commencing the second act (the violin obbligato finely played by Mr. Carrodus), and in many other portions of the Opera her singing materially contributed to the highly favourable reception of the work. Mdlle. Valleria was extremely successful in the part of *Nicette*, and Mdlle. Pasqua, as the Queen, was fairly efficient. M. Engel has by no means an agreeable voice, nor has he a large amount of executive power, but he struggled manfully with the florid music assigned to *Mergy*, being particularly effective in an air, "*O ma tendre amie*" (we cling to the French title), in which he elicited much applause. Signor Cotogni, as *Cantarelli*, and Signori Scolari, Ughetti, and others in subordinate parts sang well; but M. Gaillard, in the small part of *Girot*, was the only one who gave us any of the French vivacity which should colour the music throughout. Except to lengthen out the work to a certain time of the night (or morning) we cannot conceive why a long ballet, to some coarse music by an unknown composer, was introduced; but any incongruity is sanctioned in "Italian Opera"; and as there are seldom any audible dissentients, everybody is presumed to be delighted.

As a musical journal should be a faithful record of musical doings, we must chronicle the production, on the 3rd ult., of M. Jules Cohen's Opera "*Estella*," although, considering its feeble claims to artistic attention, we cannot but express our wonder that such works should be forced upon our notice at all. The Opera, originally called "*Les Bluets*," was first produced at the Lyrique, with Madame (then Mdlle.) Nilsson as the heroine; but it does not appear that the Parisian public received it with any

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especial favour. The plot is not particularly exciting, and it is not made additionally interesting by its poetic treatment. It is evident that, originally an *opéra-comique*, it has been dressed up with recitative to fit it for a larger stage; and the result, we need scarcely say, is by no means a success. Madame Patti, however, no doubt saw in the work something which pleased her, for she sang the music as if she really liked it, and was applauded with all the warmth her excellent vocalisation deserved. Signor Nicolini also was extremely effective, and Signor Cotogni made the most of a part which suited him well, the more subordinate characters being satisfactorily filled by Mdlle. Cottino, Mdlle. Corsi, Signori Scolara, Manfredi, Fille, and Raguer; but all the efforts of the artists could only extract applause from the few, who expressed their delight in the wrong place so energetically as to make us question whether their demonstrations of approval were not rather the result of duty than of pleasure. "Estella" was played a second time, and was advertised for a third representation; but "Il Barbiere" was substituted for it "by desire," a delicate manner indeed of announcing that "Estella" was withdrawn "by desire."

Madame Sembich, by her performance of *Marguerite de Valois* in the "Huguenots," has added to the good opinion we expressed upon her powers in our last number; and it is to be hoped that next season her valuable services will be even more fully called into requisition. The establishment closed on the 17th ult. with Verdi's hackneyed Opera "La Traviata," Madame Patti sustaining the part of the heroine.

PHILHARMONIC SOCIETY.

THE eighth and last Concert of the present season was given on June 30, the programme containing two interesting features, the first an Overture composed expressly for the Society by Sir Julius Benedict, and the second a piano-forte Concerto by Mr. A. H. Jackson, a work already heard at one of the concerts of the Royal Academy of Music, of which institution the composer was a student. Sir Julius Benedict's Overture, although bearing the title "Twelfth Night," can scarcely be classed among those specimens of "programme music" of which we have lately had such realistic examples. Poems in sound can but be suggestive; and with the conviction therefore that several other plays of Shakespeare would have done just as well as a heading for the work, we merely accept the Overture as a prelude to "Twelfth Night" in deference to the composer's expressed intention. On a first hearing we are inclined to rank this as one of the most matured and thoughtful compositions by a writer who has given us so many and such varied specimens of his artistic powers; the clearness with which the themes are developed, the constructive skill displayed in each movement, and the masterly manner in which the orchestra is handled throughout, evidencing not only an advance in an art which he has already done so much to enrich, but proving that he has not been led away by the ultra "descriptive" style which is gradually growing around him. The Overture was warmly applauded, and the composer called before the audience to receive those congratulations which he had so fairly earned. Mr. Jackson's Concerto, as we have said, is not a new work, but the Philharmonic Society has done well to place it before a critical jury of listeners, for it may truly be urged that the subscribers and friends of the Royal Academy of Music might be so leniently disposed towards a really clever student as by their overwhelming applause to make him think higher of his work than was justified by its merits. It is true that the fine rendering of the Concerto by Miss Agnes Zimmermann added very much to its intrinsic attraction; but although there are occasional instances of crudeness which will no doubt be gradually lessened in future compositions, every movement is not only based upon a matured plan, but the details are most artistically worked out; the slow movement especially being charmingly written, the leading theme, a pure and beautiful melody, at once making its way to the sympathies of the listeners, and eliciting marked applause. In response to an universal call, Mr. Jackson came forward and bowed his acknowledgments. The excellent performance of an Adagio and Rondo from Vieuxtemps' Violin Concerto in E, by Madame Norman-Néruda, was an

important item in the selection; but we cannot speak in unqualified praise of the orchestral playing during the evening, Mr. Jackson's Concerto and Beethoven's Pastoral Symphony receiving but an imperfect rendering in many parts. The vocalists were Madame Antoinette Sterling—who gave the "Erbarme Dich" from Bach's St. Matthew Passion Music (violin obbligato by Herr Straus), a piece scarcely suited either to her voice or style—and Mr. Santley, who contributed a song, "I prithee send me," by Maude Valerie White. The programme ended, as usual at the final concert, with Weber's "Jubilee Overture." The Conductor was Mr. W. G. Cusins.

MR. HENRY LESLIE'S CHOIR.

THE final performance of this Choir was given in St. James's Hall, on the 12th ult., before a large audience, including the Prince and Princess of Wales, the Princess Christian, and the Duchess of Teck. The programme was well selected, Samuel Wesley's Motet "In exitu Israel," Pearsall's Madrigal "Sir Patrick Spens," Mendelssohn's "Judge me, O God," and several part-songs being rendered with all that accuracy and due attention to gradations of tone which have obtained a world-wide reputation for this Choir. Mr. Charles Hallé played three of Bach's Gavottes; and songs were contributed by Madame Trebelli and Mr. Joseph Maas with their usual success. At the conclusion of the concert Sir Thomas Gladstone rose, and after paying a graceful tribute to Mr. Leslie, presented him, on behalf of his numerous admirers, with a handsome ring, a silver bowl, and a purse containing three hundred guineas. In response, Mr. Leslie delivered an eloquent speech, in which he referred to the work he had done for the last twenty-five years, and said that he deemed it only right to explain his reasons for giving up the Choir. In the first place he had not the heart to turn out members who had been with him so long, and whose voices were no longer fresh, and fill these vacancies with younger singers. In the second place he would prefer that the Choir should be dissolved in the full career of its glory, rather than live for people to say "You should have heard it three or four years ago." Mr. Leslie then mentioned, with pardonable pride, the success of the Choir in Paris, and concluded by announcing that he reserved full power to himself to start, if he thought fit, a Society of the same nature as the one which was now broken up; but, if so, it should be founded on a solid basis, and he should take care to have some one who might continue it long after he should be compelled finally to retire. At the end of Mr. Leslie's speech a vote of thanks to Sir Thomas Gladstone was proposed by Mr. Stanley Lucas and carried unanimously. All who have been in the habit of attending the excellent concerts given by this Choir well know that to achieve such results Mr. Leslie must have worked earnestly and unremittingly, and it is but natural that he should now seek a little repose after his labours; but that the Choir should dissolve simply because some of the voices are not so fresh as they used to be seems an extraordinary proceeding, and one which, if universally acted upon, would make the stability of every musical Association dependent upon the health of one man. Mr. Leslie's Choir we have begun to regard as an institution of the country; if it be found necessary to pass the conductorship into other hands, and to repair the weak places, able artists can surely be found for the task. We deeply sympathise with the friendly feeling displayed by Mr. Leslie for the members of his Choir; but if gratitude for this attachment has made them decide to dissolve the Choir rather than work under another Conductor, art has assuredly in this case been sacrificed on the altar of friendship.

ROYAL ACADEMY OF MUSIC.

THE Annual Distribution of Prizes to the students of the above Institution took place in the Concert-room of the Academy on the 24th ult., before a large audience. The awards were presented by Mrs. Gladstone, who addressed some kind words of encouragement to each pupil on advancing to the table, and also expressed her gratification at finding that the Academy has now a room of its own where such a ceremonial as the one over which she presided could take place. A short Concert was given, at the conclusion of which Mr. Walter Macfarren, who appeared for

he last time as Conductor, received a well-deserved tribute of applause; and the Principal, Professor Macfarren, in an earnest and eloquent speech, dwelt upon the good now being effected by the system of tuition pursued in the Institution, and its continuous prosperity, as evidenced by the number of pupils now studying. The prizes were then distributed as follows:—The Lucas Silver Medal (for the composition of an Andante for violin and pianoforte), Arthur G. Thomas; the Parepa-Rosa Gold Medal (singing), Clara Samuelli; the Sterndale Bennett First Prize, purse of ten guineas (pianoforte), Dinah Shapley; additional prizes, purses of five guineas, Amy Hare and Maud Willett; the Llewellyn Thomas Gold Medal, for declamatory English singing, Matilda Robinson; the Evill Prize, purse of ten guineas, Ben Davies; the Heathcote Long Prize, purse of ten guineas (pianoforte), Charles T. Corke; the Low Prize, purse of ten guineas, for the playing of a violin piece and the reading of a piece at first sight, Kathleen Watts; the Santley Prize, purse of ten guineas, for accompaniment and transposition, R. Harvey Löhr. Certificates of Merit: Margaret Gyde, Ada Hazard, William G. Wood, Joseph L. Hutchinson, Charles T. Corke, R. Harvey Löhr, Charlton T. Speer, and Percy Stranders. Silver Medals: Effie Clements, Mary Spencer Jones, Marian McKenzie, S. Eadon Bacon, Beatrice Davenport, Lucy Ellam, Rose Evans, Elizabeth Foskett, Amy Gell, Amy Good, Amy Hare, Maud Willett, Ben Davies, Richard E. Miles, William George Wood, Arthur Payne, William E. Whitehouse; and a Prize Violin Bow, presented by Mr. James Tubbs, for violin-playing, Arthur Bent. A large number of bronze medals were also given.

THE Concert given at the Mansion House on Tuesday, June 29, by the pupils of the "Institution Nationale des Jeunes Aveugles," from Paris, was interesting alike to the benevolent and to the art-loving public. Before entering into the details of the programme, it would be well to explain the reasons that induced a large body of totally blind persons to journey from their native land for the purpose of giving a musical entertainment at the Mansion House. A well-known philanthropist, Mr. Henry Gardner, who took the cause of the blind under his special protection, died in the January of last year; by his will he bequeathed the large sum of £300,000 to be devoted entirely to the noble object of alleviating the distress of, and educating in the best manner possible, those afflicted with loss of sight in England and Wales. His daughter, Mrs. Richardson-Gardner, one of the trustees, in company with her husband, travelled through Europe, in order to examine the several modes of treatment in use in the different asylums. After a protracted inquiry it was thought by them that the system practised on the Continent was somewhat in advance of that adopted in this country; and of many praiseworthy institutions, the one so well represented at the Mansion House was deemed to be in most respects the best. This noble institution, originally started as a private concern in 1764 by Valentine Huëy—the benefactor who first taught the blind to read by means of embossed letters—is now firmly established under Government control. Struck with its admirable working, and anxious to show the people of England to what a pitch of excellence the teaching of the blind might be brought, Mrs. Gardner sought and obtained permission of the Minister of the Interior to bring over to London some eighty or ninety vocalists and instrumentalists, to be heard in Concerts strictly confined to their own efforts. It was not, however, without some trouble that consent was obtained, and not without anxiety and responsibility that arrangements were completed for giving the short series of Concerts so favourably inaugurated in the Egyptian Hall, by the kindness of the Lord Mayor. It will be readily understood that a large, fashionable, and influential audience answered to the call made upon their curiosity and goodwill, and considering the disadvantages the executants labour under, the performance was of high merit. The proceedings commenced with our own National Anthem (sung in French), and the dignified hymn was given with precision and effect. It must, however, be at once stated that in this, as in nearly all the selection, the vocalists had a tendency to sing sharp, which of course lessened to some degree the general excellence, but did not distract the

observation of listeners so much as to make them insensible to the steadiness and unity of purpose with which everything was rendered. The most successful items of the programme were undoubtedly Niedermeyer's "Le Lac," a *mélodie* very pleasantly sung by Mdlle. Chatrane; a "Scène du 'Pré aux Clercs'" (Hérold), delivered with much power and considerable facility by Mdlle. Diehl; and a "Trio for Violins," composed by a pupil of the Institution, which is full of quaintness and charm. Its merits were fully brought out by three little fellows who evidently revelled in their delightful task. Another composition, a "Scherzo pour flute, hautbois, clarinette, cor et piano," written by a pupil, also deserves commendation for its sustained ideas and clear writing. Partaking as it does largely of the character of a Pastoral, would it not be more correct to call it such? It should be clearly understood that Mrs. Richardson-Gardner, in the fulfilment of her trust, seeks only to benefit the poor blind of this country; and although she has brought over pupils of the Paris Institution, the latter establishment receives thereby no pecuniary benefit. But good to all must be the outcome of the visit, for mutual rivalry in the beneficent cause is awakened by the exhibition of different plans and practices that tend to advance the status in society of those stricken with the infirmity of blindness.

THE programmes of performances at the Gloucester Musical Festival, which commences on Tuesday, September 7, have now been definitely arranged. On the opening day there will be full Cathedral service in the morning, with a sermon by Lord Alwyne Compton, Dean of Worcester. This will be followed in the afternoon by Mendelssohn's Oratorio "Elijah." On Wednesday morning the selection will consist of Schubert's unfinished Symphony in B minor, Mozart's "Requiem," and Spohr's "Last Judgment"; and in the evening Mendelssohn's "St. Paul" will be given in the Cathedral. On Thursday morning Leonardo Leo's "Dixit Dominus," Palestrina's "Stabat Mater," and a Sacred Cantata by Henry Holmes, called "Christmas Day," will occupy the first part of the programme; Beethoven's "Missa Solennis" in D forming the second part. On Friday morning, as usual, Handel's "Messiah" will be given; a full service, with band and chorus, concluding the Festival in the evening. On this occasion there will be a new Service by Mr. C. H. Lloyd, Organist of Gloucester Cathedral, and a new Anthem by Dr. Stainer, both composed expressly for the Festival. On the evenings of Tuesday and Thursday Secular Concerts will take place at the Shire Hall, at which a new work, written by Mr. Hubert C. Parry, will be produced. The principal vocalists engaged are Madame Albani, Miss De Fonblanque, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Miss Wakefield, Miss Damian, Messrs. E. Lloyd, Joseph Maas, Frederic King, Signor Ghilberti, Mr. Francis, and Mr. Santley. Mr. C. H. Lloyd will be the Conductor, M. Sainton leader of the band, Mr. Langdon Colborne will preside at the organ, and Mr. W. Done at the pianoforte, and at the organ in the Cathedral on Wednesday evening.

"DER Ring des Nibelungen" was given at Leipzig on June 13, 14, 16, and 17. On the first night "Das Rheingold," the Prologue, presented no particular feature of merit, as the cast was confined to the ordinary Opera company. "Die Walküre," however, was particularly well rendered, the celebrated Frau Friederich-Materna, of Munich, taking the part of *Brünnhilde*, in which character she sang to perfection. Frau Materna seems still to possess her wonderful vocal powers, and throughout the whole Trilogy sustained a most difficult and trying character with marvellous endurance. To sing for nearly five hours and a half, as in the "Götterdämmerung," requires a more than ordinary voice and one of almost superhuman stamina. Herr and Frau Vogl, of Vienna, sang their parts in "Die Walküre" to perfection, and it was regretted that they had not been retained for the "Götterdämmerung" on the last night. In "Die Walküre" Frau Vogl's song, in her rôle as *Sieglinde* in the third scene of the second act, was rapturously applauded by an enormous audience, among which was a noticeably large student element. In the second night of the Trilogy, "Siegfried," the first two acts are entirely without female characters. In this Herr

Praise ye the Lord for His goodness.

ANTHEM FOR HARVEST OR OTHER FESTIVAL.*

Ps. cvii. 8; cxlv. 15, 16.

Composed by GEORGE GARRETT, Mus. Doc., M.A.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 90 & 91, Queen Street (E.C.)

SOPRANO. *Largo.* *Con spirito.*

Praise ye the Lord for His good - ness, praise ye the Lord for His

ALTO.

Praise ye the Lord for His good - ness, praise ye the Lord for His

TENOR.

Praise ye the Lord for His good - ness, praise ye the Lord for His

BASS.

Praise ye the Lord for His good - ness, praise ye the Lord for His

ORGAN. *Largo.* *Con spirito.* $\text{♩} = 96.$

f Sw. reeds. *f Gt. 4 ft. stops.*

$\text{♩} = 60.$ *Ped.*

good - ness, and de - clare the won - ders that He do - eth for the

good - ness, and de - clare the won - ders that He do - eth for the

good - ness, and de - clare the won - ders that He do - eth for the

good - ness, and de - clare the won - ders that He do - eth for the

* This Anthem was written for performance by voices only, without accompaniment.

chil - dren of men, de - clare the won - ders, . . de - clare the won - ders,

chil - dren of men, de - clare the won - ders, de - clare the

chil - dren of men, de - clare the won - ders, de - clare, de - clare the

chil - dren of men, de - clare the won - ders, . the

won - ders that He do - eth for the chil - dren of men.

won - ders that He do - eth for the chil - dren of men, de -

won - ders that He do - eth for the chil - dren of men.

won - ders that He do - eth for the chil - dren of men.

Sw.

de - clare . . . the won - ders.

mf Praise ye the Lord for His good - ness,

de - clare . . . the won - ders. Praise ye the Lord for His good - ness,

mf Praise ye the Lord for His good - ness, Praise

Praise ye the Lord for His good - ness, Praise

Gt.

Praise ye the Lord for His good - ness, and de - clare the won - ders that He

Praise ye the Lord for His good - ness, and de - clare the won - ders that He

ye the Lord for His good - ness, and de - clare the won - ders that He

ye the Lord for His good - ness, and de - clare the won - ders that He

This system contains the first four staves of the musical score. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment. The lyrics are: 'Praise ye the Lord for His good - ness, and de - clare the won - ders that He'.

do - eth for the chil - dren of men, . . . the won - ders that He

do - eth for the chil - dren of men, . . . the won - ders that He

do - eth for the chil - dren of men, de - clare the won - ders that He

do - eth for the chil - dren of men, . . . the won - ders that He

This system contains the next four staves. The lyrics continue: 'do - eth for the chil - dren of men, . . . the won - ders that He'. The third staff includes the instruction 'ff' (fortissimo) and 'Ped.' (pedal) at the end of the system.

do - eth . . . for . . . the . . . chil - dren of men.

do - eth for . . . the . . . chil - dren of men.

do - eth for . . . the . . . chil - dren of men.

do - eth for the chil - dren of men.

This system contains the final four staves of the score. The lyrics are: 'do - eth . . . for . . . the . . . chil - dren of men.', 'do - eth for . . . the . . . chil - dren of men.', 'do - eth for . . . the . . . chil - dren of men.', and 'do - eth for the chil - dren of men.'.

Andante sostenuto.
1ST & 2ND TENOR.

The eyes of all wait on Thee, O Lord, and Thou giv-est them meat in due

1ST & 2ND BASS.

The eyes of all wait on Thee, O . . Lord, and Thou giv-est them meat in due

Andante sostenuto.

Sw. Diap.
sempre colla voci.

1ST & 2ND SOPRANO.

1ST & 2ND ALTO.

The eyes of all wait on Thee, O Lord, and Thou givest them

The eyes of all wait on Thee, O Lord, and Thou givest them

sea - son.

sea - son.

pp

dim. meat in due sea - - son. *p* Thou op - en-est Thine hand, *cres.* Thou

dim. meat in due sea - - son.

p Thou op - en-est Thine hand, *mf* Thou op - en-est Thine
Thou op - en-est Thine hand, Thou op - en-est Thine

Ch. soft 8ft.

f
op - en - est Thine hand, and fill - est all things liv - ing with plen - teousness, and fill - est
cres.
and . . fill - est all things liv - ing with plen - teousness, and fill - est
cres.
hand, and fill - est all things liv - ing with plen - teousness, and fill - est
cres.
hand, and fill - est all things liv - ing with plen - teous - ness, and fill - est
cres. *ff* *Gt. 8 ft.*
Ped.

all things liv - ing with plen - teous - ness, Thou op - en - est Thine hand, *dim.*
all things liv - ing with plen - teous - ness, Thou op - en - est Thine hand, they are *dim.*
all things liv - ing with plen - teous - ness, . . Thou op - en - est Thine hand, they are *dim.*
all things liv - ing with plen - teous - ness, Thou op - en - est Thine hand, they are *f*
Svo. *f* *dim.*
a tempo.

pp The eyes of all wait on Thee, O Lord, and Thou *cres.*
fill - ed with good. The eyes of all wait on Thee, O Lord, and Thou *cres.*
fill - ed with good. The eyes of all wait on Thee, O Lord, and Thou *cres.*
fill - ed with good. The eyes of all wait on Thee, O . . Lord, and Thou *cres.*
a tempo. *pp* *(R. H. accomp. ad lib.)* *cres.*
Ped. 16 ft.

giv - est them meat, Thou giv - est them meat in due sea - son. Thou op - en - est Thine

giv - est them meat, Thou giv - est them meat in due sea - son. Thou op - en - est Thine

giv - est them meat, Thou giv - est them meat in due sea - son. Thou op - en - est Thine

giv - est them meat, Thou giv - est them meat in due sea - son. They are fill'd, . .

hand, they are fill - ed with good. Praise ye the Lord for His good - ness,

hand, they are fill'd with good. Praise ye the Lord for His good - ness,

hand, they are fill - ed with good. Praise ye the Lord for His good - ness,

they are fill'd with good. Praise ye the Lord for His good - ness,

praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth

praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth

praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth

praise ye the Lord for His good - ness, and de - clare the won - ders that He do - eth

Con spirito.

Gt. 4fl.

Ped.

for the chil - dren of men, . . . de - clare the won - ders, . . . the
for the chil - dren of men, . . . de - clare, . . . de - clare the
for the chil - dren of men, . . . de - clare the won - ders, de - clare the
for the chil - dren of men, . . . de - clare the

Slower.
won - ders that He do - eth for the chil - dren of men, . . . the
won - ders that He do - eth for the chil - dren of men, . . . the
won - ders that He do - eth for the chil - dren of men, de - clare the
won - ders that He do - eth for the chil - dren of men, de - clare the

add to Ped.
Adagio.
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.
won - ders that He do - eth for the chil - dren of men.

Adagio.

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Ferdinand Jäger, a Vienna opera-singer of no little fame, sustained the hero's part with much spirit. He, however, showed his splendid tenor voice to the best advantage in the song before *Siegfried's* death in the "Götterdämmerung," the exquisite pathos with which he recounted the *Waldvogel's* prophecy of his death being much appreciated. The whole Opera was decidedly a success, if judged alone by the well-earned applause that followed at the close of each night.

ON Wednesday evening, the 7th ult., a Concert was given by the Kensington Amateur Orchestral and Choral Society at the rooms of the Royal Academy of Music. The first part of the programme was devoted to Sir Sterndale Bennett's "May Queen." The rendering was only moderately successful; for the band, at all times a stumbling block with amateurs, was, although aided by several recognised professors, sadly deficient—the wind instruments being the chief offenders. Indeed, but for the timely aid of the piano, the accompaniments would occasionally have fared lamentably. Regarding the chorus, better things may be said. The sopranos, possessing fresh ringing voices, were well up to their work; the altos and basses were also efficient, but the tenors lacked both tone and promptness of attack. The solos were taken for the most part by members of the choir; and although such a plan is generally to be commended, it may be doubted whether it is wise to imperil the performance of such a fine Cantata by the immature and nervous attempts of amateurs. It must not, however, be understood that all the solos were indifferently sung, for Miss Amy Clark and Miss Agnes King performed their duties most creditably; and Mr. R. E. Miles gave "I is jolly to hunt" with great effect, and was deservedly encored. Possessed of a capital voice, this young gentleman delivered the quaint air with much vigour and humour. Mr. William Buels conducted the performance with care, although the rate at which he took some of the numbers might fairly be questioned.

THE College of Organists' July Examination was attended by an unusually large number of candidates. One gratifying feature in the announced results is the success of two students of high promise from the Royal Academy of Music and the National Training School for Music, whose performances, both practically in high-class organ tests, and theoretically, in the different branches of general knowledge, proved the thoroughness of the teaching courses at our leading musical Academies. It is extremely satisfactory also to note that the College of Organists' Examinations are held in high repute, and the diplomas are indeed certificates of high value to the organ-player. The diploma of Fellowship was upon the present occasion awarded to F. C. Hunnibell (Ipswich), J. T. Pye, Mus. Bac. (Chester), E. T. Sweeting (National Training School, Kensington), H. Taylor (Ripon), W. E. Wadely (Kidderminster), and W. G. Wood (Royal Academy of Music). Associateship was gained by T. Adams (Harlow), E. Kennard (Margate), A. J. Owen (Much Wenlock, Salop), J. T. Norris (Whitworth, Rochdale), and by six others who avail themselves of the privilege of further examination at Christmas for the higher degree. The Examiners were Messrs. G. B. Arnold, Mus. Doc.; J. F. Bridge, Mus. Doc.; Henry Gadsby; F. E. Gladstone, Mus. Doc.; W. Rea, and E. H. Turpin.

THE Competition for the Sterndale Bennett prize (purse of ten guineas) took place on Monday, the 5th ult., at the Royal Academy of Music. The examiners were Messrs. Francesco Berger, W. Dorrell, and Charles Hallé (chairman). There were twenty-four candidates, and the prize was awarded to Miss Dinah Shapley. Two additional prizes (five guineas each, presented by Messrs Dorrell and C. Hallé) were awarded to Misses Amy Hare and Maud Willett. The competition for the Parepa-Rosa Gold Medal (for singing selected pieces) was held on Monday, the 12th ult. The examiners were Messrs. Deacon, Pinsuti, and Bevinani (chairman). There were eight candidates, and the medal was awarded to Miss Clara Samuelli. The competition for the Heathcote Long Prize (purse of ten guineas, for playing a selected piece) took place on the same day. The examiners were Messrs. Francesco Berger, W. Dorrell, and Charles Hallé (chairman). There were twelve can-

didates, and the prize was awarded to Charles T. Corke. The competition for the Charles Lucas silver medal for composing a given work was decided on the following Thursday. The examiners were Messrs. J. F. Barnett, Davenport and Charles Stephens (chairman). There were nine candidates, and the medal was awarded to Arthur G. Thomas.

MISS HELEN MEASON gave a very successful *Matinée Musicale* at the Steinway Hall, on Monday, the 5th ult., when a full room, a carefully selected programme, and for the most part thoroughly competent artists contributed to make the afternoon enjoyable. A song by Plumpton, "Dolly's Vigil," without any merit but simplicity, was given by the fair artist with such appropriate accent as to lift it out of the region of commonplace, and to make it a really pleasant feature of the Concert. Responding to an encore Miss Meason sang in an artless manner "The banks of Allan Water." The vocalists who assisted her likewise acquitted themselves remarkably well, Miss José Sherrington receiving a recall for a "Mazurka" (Chopin), and Mr. Cummings achieving a like success for both his songs, "O ma maîtresse" (David) and "Just as of old," a very meritorious composition of his own. Mr. Sydney Smith gave a somewhat tame rendering of Chopin's Scherzo in B flat minor, but Mr. George Grossmith greatly amused those present with a sketch entitled "My cousins, my uncles, and my aunts." Although entertaining and clever, it is perhaps more than a question of taste whether pieces of this character should be introduced into concert programmes. Messrs. Lindsay Sloper, A. H. Thouless, and William Carter conducted.

AMONGST the professors of music in London who have been in the habit of giving annual concerts, Mr. John Thomas has been perhaps one of the most uniformly successful, and that given by him in St. James's Hall, on Thursday afternoon, the 8th ult., was no exception to the rule. Doubtless, the fact of the harp holding the chief place in the entertainment attracted many who find a peculiar charm in that instrument; others again are glad of some relief from the ordinary concert, where the pianoforte is used for all purposes. It is seldom that a band of harps can be heard, and it must be acknowledged the effect oftentimes is somewhat weird and striking. At his Concert Mr. John Thomas had the opportunity of conducting the united performances of twelve harpists: Mrs. Wright, Mrs. Frost, Mdle. Sacconi, Misses V. Trust, Marian Beard, Edith Brand, Adelaide Arnold, Lucy Leach, Chaplin, and Lavington, Master Barker, and Mr. T. H. Wright. In addition to playing solos and accompanying the singers, Mr. Thomas favoured his patrons with compositions of his own, both for voice and harp, which were deservedly successful. The vocalists were Madame Edith Wynne, Mdle. Rosina Isidor, Madame Enriquez, Mr. W. H. Cummings, Mr. Lewis Thomas, and Mr. Santley.

MADAME FLORENCE CLARE's first Morning Concert took place at the Steinway Hall on Thursday, the 8th ult., when a miscellaneous programme was performed to a most appreciative audience. The Concert-giver, only just returned from studying in Italy, possesses a soprano voice of fair compass and moderate power; but on this occasion the pieces chosen to display her capacities were far beyond her present means. For does not music such as the "Mélodie religieuse" (Gounod) and the duet "Tutte le Feste" (Verdi) test the highest capabilities? Madame Clare will doubtless in future select compositions more suitable to the circumstances and to the occasion. Miss D'Alton in Cowen's "Better land" was most acceptable, as also was Miss Anna Williams in Gounod's song "The worker." Of the gentlemen Mr. Frederick King was perhaps the most successful, not that it can be said that Messrs. Percy Blandford and Hollins did not each receive his meed of praise. Signor Erba contributed a violin solo by Sarasate, and although the intonation was at times imperfect, the showy and intricate passages with which the piece abounds were cleverly surmounted. Mr. Henry Parker conducted.

MISS A. F. PATTERSON gave an Evening Concert under distinguished patronage, on the 6th ult., at the Royal Academy of Music. Miss Patterson displayed much

ability in the rendering of several pieces, though evidently unable to do herself full justice, owing to the effects of a recent accident in which she unfortunately received a broken finger. Her many personal friends present, however, made every allowance, and greatly applauded her efforts. Beethoven's Sonata in F, Op. 24 (the violin part finely played by Mr. Ralph), was received with great favour, and the same may be said of Mr. O'Leary's "Wayside Sketch," No. 3, and Mendelssohn's brilliant Duo in A for two pianofortes, in which the Concert-giver was joined by Mr. O'Leary. The singers were Mesdames Mudie-Bolingbroke, G. Holtzmeier, Marian McKenzie, Clara Samuell, and Mr. W. Bolton. A Sonata by Tartini, played by Mr. Ralph, created great enthusiasm. Mr. Oberthür's Harp Solo was redemanded, and Mr. H. R. Rose assisted at the piano in conjunction with Mr. Arthur O'Leary.

MRS. PRISCILLA FROST gave a Harp and Vocal Concert on Wednesday evening, the 14th ult., at the Steinway Hall. The room, it is to be regretted, was not so well filled as the character of the entertainment would have led us to anticipate, but those present evidently enjoyed the varied and most interesting programme. Mrs. Frost, in conjunction with Monsieur Gœpp, played a duet for harp and violin, by Labarre and De Beriot. Attractive in itself, and admirably executed, it made a very favourable impression. The *bénéficiaire*, in addition to playing harp duets with Mr. John Thomas, was also highly successful in a solo entitled "Autumn" (J. Thomas), for which she was loudly encored. Madame Osborne Williams sang with good effect "The old, old story" (Blumenthal), and Mr. Snazelle's fine voice and dramatic style secured for him the honour of a recall for "O ruddier than the cherry." Mdlle. Avigliana, Messrs. Egbert Roberts, Gœpp, and W. S. Hoyte assisted with much ability to make the Concert a success. Messrs. Lindsay Sloper and W. Henry Thomas conducted.

THE University of Oxford has issued the following plan of arrangements for the approaching Examinations for Degrees in Music: 1. *Second Examination for the Degree of Bachelor in Music*.—This Examination will commence on Tuesday, October 12, at 10 A.M., in the Music School. In addition to the usual subjects there will be required a critical knowledge of the full scores of—I. The Kyrie and Credo, Beethoven's Mass in C; II. The Overture, "A Midsummer Night's Dream" (Mendelssohn). 2. *Examination for the Degree of Doctor in Music*.—This Examination will commence at the same time and place as the above. Each of the above Examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 9, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous Examination.

WE have received the Prospectus of an Association called "The Scottish Musical Society," which has recently been formed under high patronage, the President being His Grace the Duke of Buccleuch and Queensberry, and the Vice-President, *ex officio*, Sir Herbert Oakeley, M.A., Mus. Doc., Professor of Music in the University of Edinburgh. The objects of this Society are to promote the study and practice of music in Scotland; to maintain a permanent professional orchestra in the cities or towns of Scotland; to confer scholarships or bursaries on persons of distinguished musical ability, to assist young musical composers, and to organise concerts, in which special attention shall be given to the *bénéficiaires* of the Association. We earnestly call attention to the claims of a Society whose aims, although professedly limited to the furtherance of musical progress in Scotland, must certainly tend materially to benefit the art in every part of the United Kingdom.

CONCERTS given with the praiseworthy object of raising funds for the maintenance of hospitals or other charitable institutions at all times command sympathy, and that which took place on Friday, the 23rd ult., at the Steinway Hall, in aid of the Hospital for Sick Children, Great Ormond Street, was fully deserving of support. Although the audience was

not so numerous as might have been wished, hopes are entertained that a considerable sum will be realised for the benefit of the poor little sufferers in the Institution. The artists, who gave their gratuitous and valuable services, were Miss de Fonblanque, Madame Cummings, Messrs. Blandford, M'Guckin, Thorndike, and Ludwig. It would be invidious to select any one in particular for special praise when all deserve commendation, but a word of recognition is due to an accomplished amateur, Mrs. Kenneth James, for the delicacy and taste with which she played a pianoforte solo. Messrs. H. Leipold and Henry Gadsby were the Conductors.

AN unusually large number of the churches of the metropolis have been holding their Dedication Festival Services during the past month, generally with choral services of a more or less ambitious outline. At St. Margaret's, Rood Lane, E.C., on the Feast of the Patron Saint, Tuesday, the 20th ult., Gounod's "Messe Solennelle," with some orchestral accompaniments, was employed at the midday celebration, and the week's list included Haydn's "Imperial Mass" for the Sunday following, with Mendelssohn's "Lauda Sion" at evensong, and Mozart's "Twelfth Mass" on the octave of the Festival, the 27th ult. At St. Mark's, Lewisham, the tenth anniversary of laying the foundation-stone was observed on Sunday, the 18th ult. At St. Vedast's, Foster Lane, City, a Choral and Orchestral Festival was announced for Monday, the 26th ult. Many other well-known churches have been similarly occupied.

WE understand that the Blackheath Musical Society, which will commence its fifth season in October next, is being reorganised so as to form a large and effective choir. All candidates for membership have to pass an examination, and about 160 thoroughly experienced vocalists—including members of Leslie's Choir, the Albert Hall Choir, the Sacred Harmonic Society, Gentlemen of the Chapel Royal, Pupils of the Royal Academy, and professional ladies and gentlemen living in the district, have already come forward and volunteered their assistance. The works for study will be chiefly those seldom heard or quite unknown in this country; and motets, madrigals, and glees will form an important feature in the performances. Mr. Geo. S. Geaussen, who has conducted the Society since its formation, will again direct the musical arrangements. We need scarcely say that we cordially wish the Society every success.

THE announcement that Madame Edith Wynne would give a Concert at the Steinway Hall attracted an unusually large audience on the evening of the 28th of June. Madame Wynne selected for her share in the programme the air "Tell ye the daughter of Zion," from Sullivan's "Light of the World," and Bishop's song "Tell me, my heart." The former, perhaps, was scarcely so well suited to her as the latter, but on receiving an encore she fully atoned for any shortcomings by singing "She wore a wreath of roses" in a most touching manner. Madame Wynne was assisted by Miss Delia Harris, Madame Enriquez, Madame Terese Liebe, Mrs. Osgood, Miss Kate Roberts, Miss Bessie Waugh, Miss Hope Glenn, Miss Josephine Agabeg, Signor Carlo Melis, Mr. W. H. Cummings, Mr. Lewis Thomas, Mr. John Thomas, Signor Franceschi, Mr. Walter Clifford, Mr. Barton M'Guckin, Mr. W. Henry Thomas, and Mr. W. S. Hoyte.

MR. WALTER MACFARREN has, under medical advice, resigned the conductorship of the choir and orchestra of the Royal Academy of Music, but retains his position as a Professor of the pianoforte in the institution. We understand that the Committee of Management, in reluctantly accepting his resignation, passed a cordial vote of thanks for the unremitting care and attention he has uniformly bestowed upon the duties of his office during so many years. Mr. William Shakespeare, who succeeds Mr. Macfarren, has already made his mark as a composer; and as he thoroughly understands instrumentation, is an excellent score-reader, and has a good knowledge of orchestral and choral works, the Committee has, we think, exercised a wise discretion in electing him, especially as having been himself a student of the Institution, he must have a deep sympathy with the progress of the pupils.

A PIANOFORTE Recital was given by Mr. W. S. Hoyte at 3, Soho Square (by kind permission of Messrs. Kirkman) on Tuesday afternoon, June 29. The opening piece in the programme, a Trio in C minor (Op. 102, Raff), was played with skill by Messrs. Buziau, Whitehouse, and Hoyte. Those who know Mr. Hoyte only as a very able organist might fairly be surprised at the excellence of his pianoforte playing. In the "Moonlight Sonata," as in all his solos, the Concert-giver showed himself to be an artist and a highly accomplished pianist. The vocalists were Madame Wynne, Miss Marian McKenzie, and Mr. Faulkner Leigh. All were successful, Madame Wynne being recalled for her rendering of "Far greater in his lowly state" (Gounod) and Miss McKenzie for "Quando a te lieta" (Gounod), the violoncello obbligato of which was admirably played by Mr. Whitehouse. Mr. W. Henry Thomas conducted with marked ability.

THE periodical musical performance of the pupils of the London Society for Teaching the Blind, took place at the Institution, Upper Avenue Road, Regent's Park, on the 9th ult., on which occasion Mr. F. E. Barnes' setting of Psalm xxiii., "The Lord is my Shepherd," was repeated. The choir, whose exertions were enhanced by the skilful organ accompaniments of Mr. Edwin Barnes, was never heard to greater advantage. All the instrumental solos were well played, and an excellent specimen of a hymn-tune by W. E. Clare (formerly a pupil) was effectively sung. The chair was occupied by R. Richardson-Gardner, Esq., M.P., whose experience in the musical performances of the blind, both in England and the Continent, adds great weight to the encomiums passed by him on the talent and energy which Mr. Barnes has devoted to those under his care.

A CONCERT was given at the Steinway Hall on the evening of the 13th ult., by Miss Goldsbro, in aid of the Fund for building the south wing of Miss Sharman's orphanage. The hall was exceedingly well filled, and it is to be hoped that substantial aid will be rendered to so good a cause. Madame Cave Ashton, Miss Hélène Arnim, Mr. Pearson, and Signor Carlo Melis were the singers; and Mr. John Thomas, Madame Sidney Pratten, Miss Edith Goldsbro, and the Messrs. Le Jeune, the instrumentalists; all of whom were highly successful. Mr. Pearson sang Cellier's "There once was a time, my darling," in a finished manner, and Miss Edith Goldsbro was loudly recalled for a careful rendering of the "Grande Polonaise Brillante" (Op. 22, Chopin). The young lady also contributed solos by Liszt and Taubert. Signor Randegger, Herr Ganz, and Mr. Lindsay Sloper conducted.

THREE Violin Recitals were given in the course of the last month by Signor Guido Papini at No. 6, Inverness Terrace, Bayswater. The programmes, and the execution thereof, were of a very high class. At the second Recital, which took place on the 7th ult., a Trio in G major (Op. 112, Raff) was played by Mr. Ernest Stöcker, Signor Papini, and M. Lasserre; and although it received a capital rendering, the effect would have been heightened had the pianist been less vigorous. Signor Papini selected for solos Corelli's Sonata "Folies d'Espagne," and Spohr's "Recitative and Cantabile"—pieces which served admirably to show off the gentleman's good mechanism and elegant phrasing. Mr. George Magrath essayed, with some measure of success, pianoforte solos by Liszt and Rubinstein, and Mr. Santley contributed songs in his best manner.

MR. HERBERT THORNDIKE gave a Morning Concert at the Steinway Hall on Wednesday, the 14th ult., before a large audience. The Concert-giver appeared several times, his happiest effort being perhaps the "Miller's daughter" (Pinsuti), for which he was encored. Miss Agnes Thorndike sang "Lascia ch' io pianga" with good taste, and Miss Arnim appeared to advantage in "Confusa si miri." Mr. Barton McGuckin gave the "Message" with considerable fullness of voice, and Mr. Shakespeare was especially happy in his choice of "Yes or no" (Clay), a song which he delivered with charm and purity of style. Mr. Lindsay Sloper, in addition to discharging with all requisite skill the duties of accompanist, played a solo in his well-known manner.

AMONGST the numerous attempts to popularise good music in the present day we have much pleasure in drawing attention to the excellent series of concerts now being given at the Aston Lower Grounds, Birmingham. Some of our best London artists are engaged, and the programmes are almost exclusively devoted to the highest class of compositions. The Wednesday Classical and the Monday Choral Concerts are extremely interesting—at the former the Symphonies of Beethoven, Mendelssohn, Mozart, &c., being given; and the latter including such works as Mendelssohn's "Loreley" and "Elijah," Gade's "Spring's Message," and Sullivan's "On Shore and Sea." We sincerely hope that so well-organised an enterprise will receive the encouragement and patronage it undoubtedly merits.

SIGNOR ALBERTO B. BACH gave a lecture at the Royal Academy of Music on June 29, to explain the capabilities of his invention, the "Resonator," an instrument for increasing the volume and power of the voice when singing. It consists of a gold plate fitted to the roof of the mouth, close above the upper teeth—much in the same way as the gold palate of a set of artificial teeth—the plate having attached to it another gold plate, which is convex downwards in both directions. In the concert which followed in illustration of the effect of this appliance, Signor Bach's voice well filled the room; but how much this fact was due to the "Resonator" we cannot say; for, as the inventor truly remarked, the instrument "will not give a good voice to any person who does not already possess one."

THE Eighteenth Performance of new compositions by the Musical Artists' Society took place at the Royal Academy of Music on the 17th ult. The selection included sacred works by Miss Oliveria Prescott and Mr. C. J. Read; a Sonata in G major for the pianoforte, played by the composer, Mr. George Gear; an interesting Theme in C minor (with elaborate variations, in form of a Sonata), by Mr. Arthur O'Leary, finely played by Miss S. Eadon Bacon; a March in G for the organ (composed and performed by Mr. Sydney R. Coles); a Romance for two pianofortes (eight hands) by Mr. W. H. Holmes (redemanded); and several vocal pieces of more or less interest. There was a full and highly appreciative audience.

A CONCERT was given at the Dilettante Circle, Regent Street, on Tuesday evening, the 13th ult., by Mrs. Gurney, when the handsome room, set apart for musical performances, was filled by a friendly and appreciative audience. The *beneficitaire* appeared no less than five times, and although evidently a very inexperienced vocalist, acquitted herself fairly well. Miss Ada Earle obtained a recall for "The Kerry dance" (Molloy), an honour likewise paid to Mr. Percy Blandford for his expressive rendering of Leslie's ballad "Annabelle Lee." Mr. D'Arcy Ferris and Mr. Thorndike contributed songs in an acceptable manner; and Miss Alice North afforded welcome relief by pianoforte solos. Signor Tartaglione and Mr. J. C. Ward conducted.

A GOOD audience was drawn together at the Royal Military Asylum, Chelsea, on Wednesday evening, the 7th ult., by the Students' Concert. The first part of the programme consisted of a new and original Cantata by Mr. Harry Evan-Jones, entitled "Paul and Jeanne." The solo parts were taken by Miss A. Field and Messrs. G. Young, H. Cavanagh, and J. Thomas; the choruses being given by a choir of boys belonging to the Institution and the students. The Cantata contains some very melodious writing in parts, and was warmly received. The composer presided at the pianoforte. The second part comprised a miscellaneous selection.

It is announced that M. Charles Lamoureux, of the Grand-Opéra of Paris and of the Société des Concerts of the Paris Conservatoire, will give four Grand Orchestral Concerts at St. James's Hall during the month of March next. The band will consist of 100 performers, and the programmes will be limited to the works of the great masters of the French, English, Italian, and German schools of music. Further particulars are not yet published; but there can be little doubt, from the high position of M. Lamoureux, the quality of his orchestra, and the varied *répertoire* of compositions to be selected from, that the concerts will be of the deepest interest.

THE St. George's Glee Union gave its 138th consecutive Monthly Concert, at the Pimlico Rooms, on Friday, the 2nd ult. The first part of the programme was miscellaneous, and the second comprised Van Bree's "St. Cecilia's Day." Miss Florence Lavender and Miss Louise Augarde were most deservedly applauded for their songs, and Mr. R. F. Roberts was also very successful. "St. Cecilia's Day" was well rendered, Miss Lavender giving the soprano solos with great taste and the choir singing with good effect. The accompanists were Miss Mahon (piano-forte) and Mr. R. F. Kinke (harmonium). Messrs. Garside and Monday conducted.

MESSRS. NOVELLO, EWER AND CO. are preparing for publication editions of the Full Scores of Spohr's "Last Judgment" and Handel's "Acis and Galatea," the last-named work with Mozart's accompaniments. They will be issued to subscribers at a moderate price, which will afterwards be raised. Considering that this is the first time the Full Scores of these popular compositions have been printed in any country, and that they will be published in the style which distinguishes all the works emanating from this firm, there can be no doubt that they will command an extensive sale.

MISS HELEN HOPEKIRK gave a Morning Concert, under distinguished patronage, on Tuesday, the 20th ult., at 19, Harley Street (by kind permission of Mrs. Morell Mackenzie). In addition to playing standard compositions by Schumann, Beethoven, and Chopin, the Concert-giver brought forward works, little known to English audiences, by Oakeley, Rubinstein, Scharwenka, Brüll, Grieg, and Liszt, and in all her efforts showed herself to be the possessor of high intelligence and skill. The proceedings were to some slight extent varied by songs contributed by Mdle. Friedlander.

WE are informed that a letter from the Secretary of the Sacred Harmonic Society has been sent to the Court of Common Council inquiring whether the Corporation would be willing to undertake the charge of the property belonging to the Society, consisting of the library, &c., and also the statue of Handel, by Roubillac, and that the communication was referred to the Library Committee, with the understanding that it would be accepted. It is extremely gratifying to find that the accumulated treasures of so many years will remain in such safe custody.

SIR JULIUS BENEDICT having resigned the conductorship of the Norwich Musical Festivals—an office which he has for so many years held both with honour to himself and benefit to the art—Signor Randegger has been appointed his successor. Considering how much the success of these meetings depends upon the talent and energy displayed by the Conductor, we heartily congratulate the Directors upon securing the services of so eminent an artist, and one who has decisively proved before the public his especial fitness for this important post.

THE Annual Performance of Handel's "Messiah," in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 10th ult., under the conductorship of Mr. W. G. Cousins. The principal vocalists were Mrs. Osgood, Miss Adela Vernon, Madame Mudie-Bolingbroke, Mr. W. H. Cummings, Mr. Sidney Tower, Mr. Lewis Thomas, and Signor Poli. There was a full and efficient choir, the orchestra was led by Mr. Willy, and Mr. E. J. Hopkins presided at the organ.

WE are glad to hear that Her Majesty has been pleased, on the recommendation of the Prime Minister, to grant a pension from the Civil List of £70 a year to Lady Goss, and £60 a year to her two daughters jointly, in consideration of the services rendered to musical art by the late Sir John Goss. This State recognition of the worth of so eminent an artist is the best testimonial to his memory that can be offered to his family.

MR. FRED. W. HAYDOCK, pupil of Dr. Horton Allison, and Organist of St. Gabriel's Church, Manchester, has recently passed his examination for the degree of Bachelor in Music, at the University of Dublin. Mr. Haydock's Cantata, "O magnify the Lord," was performed in the Chapel of Trinity College, Dublin, on Tuesday, June 29, as the "Exercise" for his degree.

THE Second of a series of Organ Recitals at St. John the Evangelist, Waterloo Road, was given on the 15th ult., by Mr. J. Tunstall, Organist of Christ Church, Spitalfields. The programme, which was well executed throughout, included works by Lemmens and Guilman, as well as compositions of the old masters, and was much appreciated. Mr. J. Atherton Latta contributed vocal solos. A collection in behalf of the organ fund was made at the close.

MESSRS. NOVELLO, EWER AND CO. are preparing for publication a translation of Spitta's "Life of Bach," the author having undertaken to revise the proofs as well as to provide additional matter and corrections specially for the English edition. The work will consist of two volumes, occupying from 800 to 1000 pages; and it is hoped that the first volume will be issued early in 1881.

A TRANSLATION of Jahn's "Life of Mozart" will, early in the ensuing year, be published by the same firm. This edition will, like the "Life of Bach," just mentioned, be issued in two volumes, each containing about 1000 pages. There can be little doubt that lovers of music in this country will eagerly avail themselves of the privilege of reading in their own language two works which have obtained so high a place in the artistic literature of Germany.

WE are informed that the Church of St. Edmund the King and Martyr, Lombard Street, will be closed for several weeks after the 26th ult. for general repairs, amongst which is the removal of the organ from the gallery to the chancel. The organ, an old one of Father Smith's, was altered by Bishop about forty-six years ago, and will now be modernised, the pedals being taken down to CC.

MR. JOHN G. BOARDMAN, Organist of St. Mark's Church, Kennington, gave an Organ Recital after service on Wednesday, the 7th ult., at St. Stephen's, Hounslow, on a new Organ, built by Mr. Hunter, of Kensington. The programme consisted of selections from Cherubini, Beethoven, Mendelssohn, Rossini, and Handel.

AT Trinity College, London, two additional names, Mr. King Hall and Miss Alma Sanders, have recently been added to the list of Pianoforte Professors. Mr. A. J. B. Dubrucq has also been elected as Professor of the Oboe.

REVIEWS.

Mozart, nach den Schilderungen seiner Zeitgenossen. (Mozart, as described by his Contemporaries.) By Dr. Ludwig Nohl. [Leipzig, 1880.]

Mosartiana. Von Mozart herrührende und ihn betreffende, zum grossen Theile noch nicht veröffentlichte Schriftstücke. Nach aufgefundenen Handschriften herausgegeben. (Memoranda by or concerning Mozart; for the most part hitherto unpublished; and taken from manuscripts lately discovered.) By Gustav Nottebohm. [Leipzig: Breitkopf and Härtel, 1880.]

If any proof were required of the high estimation in which Mozart is held, and of the universal homage awarded to him as a composer, it would be sufficiently found in the accumulation of literature devoted to him and to his compositions. The lapse of a century has induced a higher appreciation of the transcendent merits of his music, and has awakened, as is always the case with great men, an ever-increasing interest in his life and history. As with Shakespeare and a very few other celebrities, the fame of his works has been reflected on his personality; and those who have found in his writings such stupendous excellence, have naturally become desirous to know what manner of man he was who could achieve such great things. This desire has been gratified; but it is curious that the information should have been so long in coming; and it speaks volumes for the high position of Mozart in the art of music that in the midst of all the turmoil of new styles, new effects, and new principles which surround us in the present age, sober musicians can turn to these great compositions of a hundred years ago with an admiration which makes everything connected with them a matter to be known and put on

record. How many composers of the nineteenth century will hereafter preserve such a fame that every letter they have written, everything they have done, every little detail of their lives, will be thought worthy of monumental preservation?

It was a long time after Mozart's death before any important account of his life was given to the world. There had been some short notices published in periodicals, by persons who had been intimate with him, and these, though they are no longer generally accessible, have been very valuable as references, naturally bearing the authority of contemporaneous testimony. It is on record that Messrs. Breitkopf and Härtel, the publishers, of Leipzig, entertained at an early period the idea of bringing out a biography, and made search for materials; but probably, from the impracticability of the widow, they did not persevere in the scheme. It was only in 1828, thirty-seven years after Mozart's death, that the work was published which first gave comprehensive details of his life and career—namely, the well-known "Biographie" by Herr Nissen, the second husband of Mozart's widow. Nissen was an educated man, in a good position in life, but the book, published after his death, was but an ill-arranged compilation of letters and other data. It was scarcely a biography itself; it rather furnished what the French call *mémoires pour servir*. The data were made use of many years later for a really good biography, although of English and not of German authorship—namely, the excellent "Life of Mozart" by the late Mr. Edward Holmes, which was originally published in 1845, and of which a new edition has been lately brought out by Messrs. Novello.

About the same time appeared the well-known work of the Russian author, Oulibicheff. This, so far as the biography is concerned, appears to be based also on Nissen, and adds nothing to the facts previously known; but the great feature of the work is that it furnishes also a critical treatise on Mozart's compositions and on the style of his music generally. This, the tribute of a highly educated musician and clever writer to the great merits of the master, is so admirably executed that it has not only become known and celebrated throughout Europe, but has done much to spread among all classes of readers an intelligent understanding and appreciation of the most salient excellencies which have ensured for Mozart's music its wide-spread fame.

About thirty years ago Dr. Otto Jahn, of Berlin, undertook, as a labour of love, the collection of all obtainable data respecting Mozart and his works, the result of which was published between 1856 and 1859, in the well-known four large volumes bearing this author's name. Jahn's book was supplemented in 1862 by another work of equally colossal proportions—namely, the great Thematic Catalogue of all Mozart's works, by Ritter von Köchel.

One would have thought that after the appearance of these two productions, the result of such indefatigable labour and industry, the subject would have been exhausted for all time, and that nothing new upon it could have appeared that would have had any interest for the world; but not so. In 1865 Dr. Ludwig Nohl, an industrious literary investigator of musical matters, brought out a complete reprint of all letters still in existence which had been written by Mozart during his whole lifetime. He acted on the fact, so well known in biographical literature, that nothing illustrates so perfectly the character and the feelings of a man as the familiar correspondence he holds with his friends; and although extracts from this correspondence had been made use of historically both by Nissen and Jahn, Dr. Nohl judged, and judged rightly, that the public would be interested to have before them the entire text of the matter that had proceeded from his pen; and it is undeniable that it gives us a far more perfect idea of the man than can be got from the records of his life as written by another hand.

During the present year we find two new works on the subject—namely, those named at the head of this article. The first, by the editor of the Letters above alluded to, is a handsome large octavo volume of 400 pages; and we confess we were at first somewhat puzzled as to what the object of the book could be, and what it could offer to the public that was not already in their possession. And it is somewhat singular that there is not a word of preface or

introduction to the book of any kind, giving any clue to its *raison d'être*. It has in some degree a biographical form, but it is incomplete in that respect, evidently assuming that the general facts of Mozart's life are known to the reader. So far, however, as we can make out, its object is, as is partly indicated by the title, to present more fully than has been heretofore done the testimony, in regard to Mozart's life and works, furnished by his contemporaries. In fulfilment of this design the author has given, in full, certain important statements made by persons who came in direct contact with Mozart, many of them being here published entire for the first time. Among the writers quoted in this way are Clementi, Gyrowetz, Dittersdorf, Stiepanek, Ludwig Tieck, Lorenzo Da Ponte (the author of the libretto of "Don Giovanni"), and the English singer, Michael Kelly, who took part in Mozart's operas on their original production. The account of the latter, which is given in English exactly as written by Kelly himself, is very full and exceedingly interesting, and it offers a most instructive picture of one of the most important parts of Mozart's career. It should also be said that in many other particulars the documentary evidence produced in this book is much more full and complete than has been given before, especially in the letters written by the elder Mozart to his son during the long absence of the latter in Paris and elsewhere. These are very full, and throw much additional light on the characters of both Mozart and his father.

The second work, "Mozartiana," is a much smaller brochure, edited by an author also well known in musical literature. It consists of a reprint of some notes which were procured by Messrs. Breitkopf and Härtel soon after Mozart's death, when that firm had it in contemplation to bring out a biography of him. Much of the matter has been published before, and what is new does not seem of any great importance. Perhaps the most noticeable feature is a series of letters from Mozart, dated only a year or two before his death, begging in the most piteous terms for loans of small sums of money. It is difficult to understand how, at a time when his fame stood so high, he could have been reduced to such straits; but a passage in a communication by his sister may give some clue to the matter. She says: "Out of music Mozart was ever a child; and this is a chief feature of his character on the dark side. He always required a father or mother, or guardian of some kind. He was unable to manage money; he married, contrary to the wish of his father, a person quite unsuitable for him, and this led to the greatest domestic disorder." The knowledge we have of Madame Mozart is certainly by no means in her favour; but it is only right to say that Mozart's letters show indisputably that he bore the strongest affection for her throughout his married life.

Novello, Ewer and Co.'s Pianoforte Albums. No. 1. Compositions by John Sebastian Bach. Edited by Berthold Tours. [Novello, Ewer and Co.]

In this musical age it appears strange to be able to call back the time when the purchase of a classical composition was, with persons of limited income, a luxury only to be indulged in at long intervals. We can perfectly remember an earnest pianoforte student carefully saving up his money to buy one of Beethoven's Sonatas; and when he had at length achieved his object, the many visits he received from friends to hear him reveal the beauties of his newly acquired treasure, to look through every page of it, and to ask him to lend it to them to copy, made him really a vastly important person. The Album now before us, issued by the firm which many years ago inaugurated the system of publishing music at a price within the reach of all classes, is an undeniable proof of the thorough change which has been effected. True it is that the love of good music has rapidly increased; but let us not forget that the facility of supply urges forward the demand, and that it is no use talking about spreading a love for any article amongst the many whilst it can only be purchased, and therefore only judged, by the few. The series of "Pianoforte Albums," of which the one now under notice forms the first number, will be one of the most important works yet offered to the musical public, if we may judge from the opening number, for in it we find some of the most charming and perfect of Bach's smaller compositions. When we say that the

volume includes twenty pieces, amongst which are several Preludes from the "Petits Préludes" and "Suites Anglaises," some of the most celebrated of the Gavottes, Bourrées, Sarabandes, and Giguees; the well-known "Echo" in B minor, the Courante, Scherzo, and Burlesca in A minor, the Invention in F major from the "Inventions à deux voix," and the Rondo in C minor from "Partita II.," some idea may be formed of the mine of treasure which may be explored by lovers of high-class music at a cost of about one-sixth of the price paid by the student to whom we have already alluded for one composition. It may also be accepted as a hopeful sign of the times that the first number of a series of volumes appealing to amateurs and lovers of the pianoforte should be exclusively devoted to the works of an artist whose name even was but slightly known in this country at the period we have mentioned at the commencement of our notice; for, apart from the intrinsic beauty of these compositions, the careful practice absolutely necessary for their due rendering cannot but materially help to lay a foundation upon which a legitimate and solid style of performance must inevitably be reared. We may say that the Album is excellently got up, clearly printed, and, under the editorship of Mr. Berthold Tours, correct, as far as we have tested it, to a note. Everybody knows that there are certain "graces" peculiar not only to Bach, but to his time, written over many notes, the proper performance of which is a dreadful puzzle to amateurs. We are extremely glad to find that the editor has given an explanation of all these in notation, so that no difficulty can possibly arise as to the right method of playing them. That these "Pianoforte Albums," issued at the low price of one shilling, must achieve an enormous success there cannot be a doubt; and as it is understood that the high character of the first number will be steadily maintained in the future, every well-wisher to the progress of sound music for our household instrument will, we are certain, agree with us that such success has been thoroughly and legitimately earned.

The Lay of the Bell. In Vocal Score. Composed by Andreas Romberg. The English translation and adaptation by Rev. J. Troutbeck, M.A. [Novello, Ewer & Co.]

THIS new edition of Romberg's very popular Cantata is highly recommended by Mr. Troutbeck's successful English text. The version so long used had some merits, otherwise an attempt would have been made to supplant it earlier, but it was nevertheless open to objection on more than one score. In the first place, it necessitated changes in the musical text, which, however slight, were regrettable as a departure from the original, and worthy of censure because, as Mr. Troutbeck shows, needless. The structure of the German language does not so differ from that of our own tongue as to make absolutely necessary a course which should be taken only in the last resort. Skill and pains can always contrive to adapt good English verse to music written for German poetry; and we have the fact proved in this particular case. Both the original and the translation being given, it can easily be seen with what thoroughness the musical text is respected, not a note, as far as we have been able to find out, suffering any change whatever. On the comparative merits of the old and new translations, it is easy to pronounce. Mr. Troutbeck's is by much the more faithful to Schiller, while as English verse it is immeasurably superior to the earlier effort, something of the vigour of the original being conspicuous along with a good deal of structural grace. Critics of such things should bear in mind—though they often don't—the enormous difficulties that stand in the way of literary success. Indeed, dancing in fetters but poorly illustrates the restrictions upon the freedom of a man who seeks to adapt words to music and, at the same time, to write good verse. It follows that no judgment of results can be fair which omits to take those restrictions into account. Doing so in the case before us, Mr. Troutbeck's success becomes all the more conspicuous. But perhaps this will best appear from one or two quotations. The earlier translation opens thus:—

Firmly by the earth surrounded,
Stands our mould to form the Bell;
Hopes, my men, on you are founded,
That this cast will all excel;

Drops on every brow
Must our efforts show;
Then shall praise by Man be given,
And a blessing come from Heaven.

The foregoing is weakness, but the subjoined rendering of the same passage is strength:—

In the earth right firmly planted
Stands, well bak'd, the mould of clay:
Up, my comrades, be ye helpful,
Let the bell be born to day.
From the brows of all
Will the toil-drop fall;
So shall praise for skill attend us;
Yet its blessing Heaven must send us.

Again, take the following verse of the old translation, and compare it with the new:—

We'll spare no pains; what earth's concealing,
If form'd with all our skill and care,
High in the tower will soon be pealing
Our praises widely through the air.

Mr. Troutbeck sings the passage far more forcibly:—

What, in the earth profoundly hidden,
By aid of fire we fashion thus,
High in the belfry tow'r suspended
Shall sounding witness bear of us.

It is needless to multiply examples. These show the superiority of the later text, and the advantage which results to the Cantata therefrom. We may add that the new edition has other advantages over the old, such as the eye of the reader gratefully appreciates.

Scenes in the Scottish Highlands. Three Pieces for the Pianoforte. Composed by A. C. Mackenzie. Op. 23. No. 1. *On the Hillside.* 2. *On the Loch.* 3. *On the Heather.* [Novello, Ewer & Co.]

PIANISTS who love music which exercises their brains as well as their fingers will give a welcome to these three pieces, and find that, though study and practice are required to master them, they repay both in ample measure. Mr. Mackenzie, as we have before had occasion to point out, does not seek the popularity which is easily found. He might string together showy passages, and soon make his mark in the repertory of the average schoolgirl; but he chooses, instead, to write for musicians, and to build up a name for solid work. These pieces are a case in point. They are not pieces for everybody, but they recommend the composer to the good opinion of people whose favour is really worth having, and with that we may well believe him to be content. "On the Hillside" is a movement, *tempo di marcia*, in G minor, of a bold and striking character. A certain Scottish flavour is observable throughout, but is never obtrusive or permitted to interfere with the treatment of the themes. The opening and principal section is that which will probably find most favour owing to its clearness and force, and the very bold and impressive motion of the bass—firm and free as the tread of a Highland army. But musicians will probably give more heed to the second section, or Trio in E flat. This is decidedly original as to character and treatment, and therefore specially interesting. A return to the original theme, and an effective Coda bring the work to an end. "On the Loch" is in quite another vein. This movement (in E flat) is marked "*Lento, molto tranquillo e placido*," and played throughout *una corda*. It is a dreamy piece, such as might be inspired by some reposing water in the bosom of the hills, and is full of murmurings, mysterious harmonies that sometimes clash against each other like the hushed voices of nature on a summer's day. Over all a gentle melody hovers, the rhythm of which is sometimes broken as shadows are broken in the water by ripples from the stem of a boat. The piece, in short, is eminently poetical, and demands a good deal of sympathetic feeling from the performer in order to become more than a vague sequence of sounds. But the pianist who enters into its spirit and masters its technical difficulties will derive much enjoyment of a very refined and uncommon sort. "On the Heather," an *Allegro giocoso* in G major, is a movement that bubbles over with bright and animated yet, withal, characteristic life. The principal subject is exceedingly pretty, and finds a happy contrast in its companion, which presents "local colour" in rich and unmistakable hues. This piece cannot fail of favour. Though not easy, it lies within the means of

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efficient amateurs, and has only to be played with taste as well as fluency in order to secure applause. Taking the three works together, we are bound to say that they are a credit not only to Mr. Mackenzie, but to native art, and the multiplication of their kind will be of good augury for the future.

Boadicea, Queen of the Iceni. A Cantata. The words written by Miss G. E. Troutbeck. The music composed by J. Frederick Bridge, Mus. Doc., Oxon. [Novello, Ewer and Co.]

MISS TROUTBECK has exercised much sound judgment in arranging the materials selected for the Cantata before us, for although the story of the heroic Queen Boadicea is one appealing powerfully to the patriotic feelings of the inhabitants of Great Britain, a libretto formed upon the concluding scenes of her career might have been both tedious and dull. These defects have, however, been happily avoided by the skill of the authoress; for not only does the narrative interest the listeners, but the verses flow so smoothly as materially to lighten the task of the composer. In setting this Cantata Dr. Bridge has studiously avoided that display of learning which too often obstructs the development of a latent creative faculty in the young composer, and treated each scene with a dramatic power which, especially in the choral movements, contributed much to the success of the work on its recent performance by the Highbury Philharmonic Society. The overture, introducing themes afterwards heard in the Cantata, is a carefully considered movement, good contrasts being gained by the alternations of tonic major and minor. Unquestionably the great strength of the work lies in the choruses, some of which are written with a masterly hand. We may especially mention No. 4, "Behind the clouds," the bright effect of the choral movement commencing "Yet fear not, morn will soon arise," after the bass solo, being a point of much interest. The choral march too, the chorus of Roman soldiers after the battle, and the dirge in F minor, ending effectively in the tonic major, are movements which cannot fail to produce a marked effect upon the hearers, the "dirge," indeed, being most artistically treated throughout. From the solos we may select for warm praise the recitative and air for Boadicea, "O, fathers, hear your hapless children cry," the words of which are most happily expressed, and the tenor solo, "Hear how these Britons blindly shout for war," the charming melody after the recitative being certainly one of the most tuneful movements in the work. The Scene during the battle, too, including the Prayer allotted to the bass, must be cited as a thoughtful and truly expressive number, the voice part being accompanied with some extremely beautiful and sympathetic harmonies. On the whole, we may say that Dr. Bridge has effectually earned the good opinion of his brother artists as well as the public by the endeavour to show that an organist can write out of the groove in which he of necessity must move. He has evidently dramatic power as well as profound musical knowledge; he writes with the deepest sympathy for the words he is setting, and reserves his scholastic learning until it is required. "Boadicea" proves unmistakably that its composer has no intention of ending where he has begun. Throughout the Cantata we feel that the talent there revealed must grow and ripen, and need scarcely say that the many admirers this young artist has so worthily won will anxiously await the announcement of another work from his pen.

Hear my Prayer (Hör' mein Bitten). Hymn for Soprano Solo and Chorus. Composed by Felix Mendelssohn-Bartholdy. Full Score. [Novello, Ewer and Co.]

"I SEND you the sacred solo," wrote Mendelssohn to Mr. Bartholomew, "which you wanted me to write for your concert at Crosby Hall, and beg you will keep the manuscript as a token of my sincere gratitude and respect. You have been so often so kind to me that I am almost ashamed of the trifle I offer in return; however, I have nothing better, and so you must 'take the will for the deed.'" The "trifle" which Mendelssohn expresses himself "almost ashamed of offering" was the beautiful Hymn "Hear my prayer." Because this composition was written with merely an organ accompaniment, many persons have

imagined that the composer did not afterwards score it himself; and we are therefore happy to dispel this delusion, although we cannot but think that the internal evidence of the score would carry conviction of its authorship to the minds of all acquainted with the composer's instrumentation. A foot-note on the first page of this edition informs us that the work, "originally written for voices with organ accompaniment only, was scored by the composer at the request of Mr. Joseph Robinson, of Dublin; and is now printed from a copy made from the autograph by Dr. Chipp, of Ely, in 1852," so that all doubt on the matter is at once set at rest. The full score is now printed for the first time; and, popular as the Hymn has become, it is earnestly to be hoped that the publication of the authentic instrumentation of its composer, in this compact and cheap form, will still more extend a knowledge of so deeply religious and lovely a composition.

Maria Stuart. Eine Symphonische Dichtung für grosses Orchester. Von Jean Louis Nicodé. (Op. 4.) [Breitkopf and Härtel.]

THIS is an ambitious work by a composer who is apparently young, and who certainly has his name to make. The author gives us no clue to the application of the various episodes in his symphonic poem, but leaves us free to interpret them as we please. For those who do not care about a task necessarily so vague, it will suffice that calm and storm succeed each other with frequency—tender passages suggesting the gentler scenes in the life of the heroine, and impetuosity and turmoil directing the mind to rougher experiences and a tragic fate. We do not endorse all that Herr (or Monsieur) Nicodé has here written, but unquestionably the work is one of promise. It shows a vigorous hand and a poetic fancy, with some power of melody and a facile use of orchestral resources. The form is that of an extended principal movement ushered in by short episodes, one of which reappears as a Coda, and thus gives continuity and roundness to the whole. The principal movement is exceedingly bold, and made striking by admirable contrast. It contains really extended and touching melodies, in conjunction with a good deal that is mere musical passion—"sound and fury." We confess a desire to hear this work performed, as an act of justice alike to itself and its composer, who, measured by the example before us, deserves the notice he has not yet obtained in England.

FOREIGN NOTES.

THE Royal Opera-house at Berlin closed its doors on the 23rd of June last for the usual summer vacation, after the performance on the previous evening of Meyerbeer's "Roberto il Diavolo." In the course of the operatic year just terminated, two hundred and thirty-six performances have taken place at the establishment in question, comprising a *répertoire* of fifty operatic works, and including thirty-six representations of the operas of Richard Wagner, eighteen of those of Mozart, and only nine of Beethoven's one opera; Bizet's "Carmen," one of the few novelties introduced during the season, met with twelve repetitions. At the Leipzig Stadt-Theater Gluck's "Orpheus" was revived on the 4th of last month, receiving, it is said, an admirable interpretation. At the Carola-Theater of the same classic town of music a festive performance was given on the 1st ult., in honour of the visit of the King of Saxony, consisting of three operettas, interesting chiefly from an historical point of view. These were "La serva Padrona," by Pergolesi, Gluck's "Der betrogene Kadi," and Mozart's "Schauspieldirektor." Successful representations of Weber's *chef-d'œuvre*, "Euryanthe," have recently been given at the Dresden Hof-Theater.

What are styled "model performances" of dramas, both lyrical and otherwise, are just now being given at the Royal Theatre of Munich, embracing in the former category works by Gluck, Mozart, Beethoven, and Wagner. Many of the leading artists of Germany have been engaged to take part in the enterprise, which enjoys the immediate patronage of the King of Bavaria.

Richard Wagner, who is at present residing at Naples, is said to be actively engaged upon the instrumentation of his "Parsifal," which he hopes to complete by the end of

this year. No period has as yet been fixed for the first performance of the already so-much-talked-of new music-drama at Bayreuth. In the meantime a series of classical symphonies is announced to be performed during next summer at the institution founded by the reformer at the little Bavarian town just named.

The production on two successive evenings of both parts of Goethe's "Faust" (according to Devrient's judicious stage arrangements), by the Victoria Theatre of Berlin, derives a special interest just now from the fact of the recent performances of Arrigo Boito's "Mefistofele" having drawn the attention of amateurs in this country to the existence of a second part to the German poet's world-famed drama, ignored altogether in M. Gounod's justly popular opera of the same title. Goethe's masterpiece was performed, as on previous representations at Weimar and Hanover, with Eduard Lassen's music, and was, it is said, most worthily placed on the stage. The first performance took place on the 3rd and 4th ult., several repetitions having been announced since. The Paris *Le Ménestrel*, in alluding to the event in question, evidently looks upon it as the production of a new operatic "Faust," whereas, of course, Lassen's music is merely illustrative of and incidental to Goethe's two-part dramatic poem.

Adalbert von Goldschmidt, whose Oratorio, "The Seven Cardinal Sins," had drawn the attention of German connoisseurs to the young composer some time ago, has just published the text-book of a musical drama entitled "Helianthus," which is said fully to confirm the high opinion formed from the preceding work of the author's exceptional poetical qualifications. The musical completion of the drama is looked forward to with much interest in German artistic circles.

A fresh contribution to the already most voluminous Wagner literature has been added by that able and indefatigable exponent of the poet-composer's music-dramas, Hans von Wolzogen, editor also of the famous "Bayreuther Blätter." The new pamphlet is entitled "Tristan und Isolde, ein Leitfaden durch Sage, Dichtung, und Musik," and may be recommended to all those who take a more than superficial interest in the tendency and artistic aims of Wagner's stage works.

The recent repetition of the performances, in chronological succession, of the whole of Mozart's operas at the Imperial Opera at Vienna has proved, as in January last, a most complete success. Among the vocalists specially engaged for the "cycclus" of representations were Mesdames Pauline Lucca, Marianne Brandt, Prochaska, and Schuch-Proksa.

A commemorative tablet has been placed in the building of the elementary school at Hainburg, in Austria, where during the years 1737 and 1740 Joseph Haydn had been a pupil, receiving there also his first musical instruction. Numerous vocal societies from Vienna and the vicinity of Hainburg assisted in the interesting ceremony.

The *Allgemeine Deutsche Musik Zeitung* of Berlin says: "A memorial was placed on the grave of A. W. Ambros, the able music-historian, on the 28th of June, at the local cemetery of Grinzing, near Vienna. Ambros, who died in 1876, was a friend of Robert Schumann, and a contributor to his journal the *Neue Zeitschrift für Musik*; he is therefore called, in allusion to times long since gone by, the last of the 'Davidsbündler.'"

The vacant post of organist at St. Thomas Church, of Leipzig, has been conferred on Professor Carl Piutti.

Herr Lauterbach, of the Dresden Opera, has received a call to the Imperial Opera at Vienna as principal violinist, and professor of that instrument at the Viennese Conservatorium.

Musical performances have had their share in the National Fêtes held at the French capital on the 14th ult., when both M. Colonne and M. Pasdeloup conducted appropriate festive programmes, the items of which will be found at the conclusion of these notes.

At this "dead season" of the year nothing of particular interest is to be recorded in the performances of the Paris National Opéra, where Gounod's "Faust" and Verdi's "Aida" have remained the chief attractions during the past month. Under the title of "Société du Théâtre-Italien" an undertaking has been set on foot having for its object the re-establishment of an Italian Opera in Paris in

the room of the defunct Théâtre Ventadour. The Society starts with a capital of 1,400,000 francs, M. G. Montelli being the promoter of the enterprise.

MM. Lussi and E. David have been the successful competitors for the prize of 3,000 francs offered by the French Academy for the best essay on a "Histoire de la notation musicale."

During the recent national festivities in Paris, decorations have been conferred by the President of the Republic upon the following musical composers: MM. Charles Gounod, Salvayre, Edouard Lalo, Louis Obin, and Theodore Ritter. M. Jules Barbier, the famous librettist, and Henri de Lapommeraye, the musical critic of *La France*, likewise participated in the distribution of honours.

The centenary has just been celebrated in Paris of the existence of the house of Erard, on which occasion Madame Erard has caused to be distributed amongst the *employés* of the establishment, according to their length of service, the handsome sum of 60,000 francs.

The second supplementary volume of Fétis' *Biographie Universelle des Musiciens* will shortly be published by Firmin-Didot, of Paris. The volume, like its predecessor, has been compiled by M. Arthur Pougin, and carries its biographical notices of men and women of all nationalities, in any way prominently connected with the art, on to the present day.

The series of performances of works by Belgian composers, to be given at the Théâtre de la Monnaie of Brussels, in connection with the fiftieth anniversary of Belgian Independence now being celebrated in that country, was inaugurated on the 5th ult. with Grétry's "Richard Cœur-de-Lion."

There has been something like a "strike" amongst the musicians engaged to take part in the festivities now going on at Brussels, in consequence of which a grand concert announced for the 4th ult. had to be postponed. A misunderstanding as to the remuneration to be received by the orchestral members is said to have been the cause of discontent threatening to mar, in a measure, the festive proceedings. Matters have however been smoothed over, a Festival Concert having been announced on the 20th ult., the programme of which consisted entirely of music by Belgian composers.

A new grand organ, constructed for the Brussels Conservatoire by the eminent French maker Cavaillé-Coll, was inaugurated at that institution on the 14th ult. with a musical performance, including Handel's "Ode to St. Cecilia," under the direction of M. Gevaert, besides various organ pieces by Bach, Mendelssohn, Martini, and others, calculated to test the excellent qualities of the new instrument.

We learn from our Turin correspondent that with a very successful Concert of the Stefani Tempia Choral Society the musical season generally has come to a close at that town, festival services in different country-places of the neighbourhood being all that will now be heard of there for some time to come. At the Theatre Balbo—where occasionally good, but not fashionable, artists are engaged—Paesiello's "Il Barbiere di Siviglia" is just now being successfully performed.

A Society has been formed at Madrid to represent the interests of musical authors and dramatic composers after the model of the Paris similar institution, the Director being Senor Cañete.

A newly formed Società Corale at Venice, under the leadership of the maestro Lorenzo Poli, has recently given its first public Concert, on which occasion a composition for chorus and orchestra entitled "Il Mattino della Domenica," by Baron Alberto Franchetti, achieved a distinguished success.

The maestri Auteri-Manzochi and Alberto Giovannini have each been "commissioned" to write an opera for the publishing firm of Sonzogno at Milan.

The Japanese Government is about to establish a national music-school which is to be organised under the direction of Mr. Luther Mason of Boston (U.S.).

It is with much regret we have to record the somewhat sudden death of an indefatigable worker in the cause of musical art, Albert Hahn, editor of the journal *Die Tonkunst*, and founder and most zealous promoter of the well-known society "Chroma," aiming at the general introduction of

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a new system of musical notation. A fearless and outspoken critic, Hahn made himself many enemies, but he also won over to his ideas many earnest musicians by his honesty of purpose and enthusiastic application to the cause he had at heart. From having been a military officer in earlier life, he subsequently devoted himself exclusively to music, occupying various positions in the profession during his career. Having latterly exchanged his residence at Königsberg for Leipzig for the purpose of founding a school for the teaching of his "chromatic" system at that town, he died shortly afterwards on the 14th ult., at the age of fifty-two.

Louis Gueymard, the once highly esteemed tenor of the Paris Opéra, who had retired from the lyrical stage in 1868, died on the 5th ult. at Corbeil, in France.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Fêtes of July 14, Festival Concert of M. Colonne: Chant du Départ (Méhul); Marche des Drapeaux (Berlioz); Chœurs (Boieldieu, Bazin, Hérold); Ballet, "Etienne Marcel" (Saint-Saëns); Fête Bohème (Massenet); Chorus, "Paris" (A. Thomas); Soldiers' Chorus from "Faust" (Gounod); "La Marseillaise" (Rouget de Lisle). Festival Concert of M. Pasdeloup: "La Marseillaise;" Overture, "L'Etoile du Nord" (Meyerbeer); Selection from "Faust" (Gounod); Marche au Supplice (Berlioz); Overture, "Zampa" (Hérold); Invitation à la Valse (Weber-Berlioz); Overture, "La Muette" (Auber); Selection from "Aida" (Verdi); Entr'acte, "Mignon" (A. Thomas); Méditation (Gounod); Marche Hongroise (Berlioz).

Leipzig.—At St. Thomas's Church (July 3): Prelude (Bach); Deus Canticus, for five parts (Orlando di Lasso); Toccata (Walther); Motett for double chorus and soli (Oscar Wermann). At the same (July 10): Andante (W. Stade); Kyrie, Credo, and Gloria from Mass (E. F. Richter); Prelude, B flat minor (Bach).

Baden-Baden.—Concert of the Curochester (July 2): Jubel Overture (Raff); Violin Concerto, No. 9 (Spohr); Concerto, C minor (Beethoven); Danse des Sylphes from "Darmstadt de Faust" (Berlioz); Chaconne (Bach); Polonaise, E flat major (Chopin); Reitermarsch for orchestra (Schubert-Liszt).

Turin.—Concert of the Stefani Tempia Choral Society (July 4): Fragments from Mass in E flat (Jomelli); Pater Noster for five voices (S. Tempia); Miserere (Allegrì); Twenty-eighth Psalm and Fugue (Marcello); Hermits' Chorus from "Faust" (Schumann); Introduction to "Nina" (Pacsiello); Shepherd's Prayer (Kreutzer); Wedding Chorus from "Amanti Consolati" (Sarti).

CORRESPONDENCE.

LESLIE'S CHOIR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It would be our duty to acquiesce, with whatever regret, in the dissolution of this Choir if any unanswerable, or even respectable, reasons could be adduced for so melancholy a necessity. But what are we to say when we find that the reasons alleged, in so far as they have any weight at all, tell directly against the conclusion they are supposed to support?

"The time has come" (I quote from the Book of Words of the last Concert) "when the heart and soul of this great choral body must have less arduous work." If this means that the majority of the members of the Choir are themselves tired of it, and feel the necessary labour beyond their strength, there is no more to be said. If it only means that Mr. Leslie wishes to retire, then it is absurd that such a cause should be allowed to ruin the Choir, because it assumes that there is but one man who can conduct it.

Mr. Leslie gave as another reason that "he had not the heart" to suggest to certain veteran members of the Choir that it was time for them to retire—in other words that the Choir wanted weeding. That much needs to be done in this respect will not easily be believed by those who heard them on Monday last; but even if we grant this to any required extent, what are we to think of it as a reason for breaking up the Choir? If a garden wants weeding, a wise man will weed it, not abandon it in despair. The problem has, I believe, been successfully solved in other choirs.

Mr. Leslie went on to say that a difficult choral piece required some eighty rehearsals, and an amount of labour greatly exceeding that necessary for the most elaborate orchestral symphony.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

This may well be believed, and is the most convincing reason why a Choir which has attained a perfect mastery over such music should continue to live, and to hand on the skill and knowledge they have with such labour acquired. For Mr. Leslie would not, I imagine, be understood to say that the labour was ill spent, or more than the compositions themselves deserved.

The course to be pursued by the members of the Choir, if a humble admirer may venture so to speak, seems obvious.

Like *Barnardine*, in "Measure for Measure," they should "refuse to die." They should hold a meeting, elect a representative committee, and enter into negotiations with some competent musician.

That such may be found, who can doubt? A man who would quickly win the confidence of the Choir and lead it again and yet again to victory.

This will they do if they love their art and value it above mere questions of names and persons.

Mr. Leslie has passed, musically speaking, to his well-earned rest; and the Choir may no longer be called after his name. But that under some new and appropriate title they may yet live to charm us is the earnest wish of

Your obedient Servant,

July 18, 1880.

Μουσικός.

ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—So long as we have transposing instruments it will be found necessary to write their "parts" accordingly; but whether the proper key might not be adhered to in the score is at least a subject worthy of consideration. The plan for abolishing the tenor clef, referred to by your correspondent "R. S.," affords another illustration of the proverb "There is nothing new under the sun," the same idea having been suggested by a contributor to the *Harmonicon* in 1826. The objection to it may be seen at once by looking at the octave as shown on the treble staff:—



When notation reformers can convert a line into a space they can use the C clef as suggested; but so long as the staff notation in its present form, and the relation of one clef to another is maintained, the practice cannot be other than false. A clef representing *pitch* is improperly employed when intended to denote other than its true notes; the falsehood is doubled when the note it is supposed to represent could not possibly be there according to the principle of the staff. It may be readily admitted that the staff notation is far from being perfect: it is at least consistent.

For my own part, I deprecate these concessions for the sake of saving trouble. Half the time and ingenuity expended in efforts to "improve" the notation would suffice thoroughly to master it. Notation is not music, and will never be anything but a stepping-stone to art, however perfect it may become.

The Tonic Sol-Fa notation is simple at the commencement; but as the intricacies of remote modulations are considered, it becomes, in my opinion, more difficult than the staff notation. There is, however, this good feature about it; there are no attempts to shirk difficulties; the "method" is admirably planned and carefully graduated, and must be studied thoroughly—hence, the earnest student becomes a good musician.

Yours faithfully,

STEPHEN S. STRATTON.

Birmingham, July 16, 1880.

ORGAN VOLUNTARIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is a matter of regret to all lovers of the beautiful in the musical service of the Church, the amount of carelessness and ignorance which seems to prevail as to the use of the Voluntaries, the selection and performance being in many cases a scandal; and were the use and abuse of

this most important part of the service made the subject of a paper by some of your correspondents, a lasting benefit would be conferred on all concerned.

Of course I need not say that there are many, very many, churches where the Voluntaries are, as they ought to be, a part of the worship of the great King. I am afraid our ideas have been too much formed by the dictionary rendering of the word Voluntary, viz., "An organ piece, extemporaneous or otherwise, played after the Psalms, &c., in the Church of England service, or a species of toccata, generally in two or three movements, calculated to display the capabilities of the instrument, and the skill of the performer." Should it not be, as regards the opening Voluntary, a smoothly flowing melody creeping through the church like a ray of light from heaven, soothing and elevating the mind, preparing the way for the divine message, leading the worshippers up to the gates of Paradise and leaving them there? This is the spirit which breathes in much of Wesley's beautiful music. In the matter of the concluding Voluntary, what more suitable than a Choral and Fugue, either or both? Surely there is no need to bring in the music of the Opera, which was never intended to take its place in the Church. The amount of printed information as to the introduction of the Voluntary in the service of the Church is of the most meagre description. The only article I have been able to lay hold of, bearing directly on the subject, is contained in a small book entitled "Hamilton's Catechism of the Organ, with an Historical Introduction to and Description of 250 Organs. By Joseph Warren."

Glasgow, July 3, 1880.

EXCELSIOR.

LOCAL ORCHESTRAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have addressed the inclosed letter to the organists of the Cathedrals; and in the hope that it may be of some advantage in other towns, I venture to ask you to insert it in THE MUSICAL TIMES.—Faithfully yours,
C. VILLIERS STANFORD.

SIR,—In the present acknowledged dearth of local orchestras in England, I venture to ask your attention to, and, if possible, co-operation in, a plan for supplying a want so widely felt. Good chorus-singers and choral societies are in plenty, while the means of adequately accompanying them are so rare that either an orchestra must be obtained at great expense from London or Manchester, or else recourse must be had to the miserable substitute of a harmonium or pianoforte. If we except Bristol and a very few of the larger cities, local orchestral concerts, such as are to be found flourishing in the smallest German towns, are unknown; and that, too, not from the absence of musical appreciation in the English public, but from the lack of instruction in orchestral instruments. I have tried, and hitherto with success, the expedient of having outgoing chorists in my choir taught orchestral instruments; and their previous musical training stands them in such good stead, that I confidently expect to find eventually good results in a competent local orchestra. The knowledge of orchestral instruments will be profitable to them, in that it will supplement their income from whatever mercantile or other pursuits they enter upon when they leave the choir. I trust that you will see your way to developing this idea in your town and choir. If the Cathedral cities were to make an effort in this direction, the effect, both upon English audiences and English music, would, I feel convinced, be a most marked one. As many Cathedral towns are also military centres, no difficulty would be found in procuring the services of a bandmaster or other qualified person to teach the various instruments.

Hoping for your valuable co-operation in this plan, and for any suggestions you may make for its furtherance,
I remain, dear Sir, yours very faithfully,

C. VILLIERS STANFORD.

Trinity College, Cambridge,
July 27, 1880.

DR. HILES' CHANT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A single Chant—supposed to be mine—has, during the last few years, been published in various collections.

In the "Cathedral Psalter Chants" it appears as No. 168, and a precisely similar strain is (No. 226) attributed to Dr. Crotch. Dr. Garrett tells me that the latter was found in a MS. collection made by a gentleman in Oxford (where Dr. Crotch was organist), and now in his possession.

It is scarcely possible that I could ever have heard, and quite impossible that I could have seen, Dr. Crotch's Chant before mine was written; therefore the coincidence must be regarded as another instance of the similarity of independent thoughts.

But, as there is no question of Dr. Crotch's thought having been noted before 1854, I cheerfully yield all right of parentage, and hope that the editors of those books in which the Chant had (before the discovery of Dr. Crotch's version) been attributed to me will kindly withdraw my name from all future editions.—Yours, &c.,

Manchester, July 5, 1880.

HENRY HILES.

TO CORRESPONDENTS.

**Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRADFORD.—At the request of a number of friends and patrons in Bradford and its vicinity, M. Charles Carré, the well-known solo violinist, gave a second Concert on the 8th ult., in the Mechanics' Institute. M. Carré secured the services of Madame Ter Meer and M. Lancastini as vocalists, and of Mr. F. B. Atkinson, Mus. Bac., and Mr. Edward Misdale, as pianists. M. Carré again demonstrated his mastery of the instrument with which his name is associated. The accompaniments were well played by Mr. Atkinson and Mr. Misdale.

BRECON.—On Wednesday, the 14th ult., the members of the Philharmonic Society gave their first Concert for this season, under the direction of Mr. W. Stepney Rawson. The hall was well filled with a very appreciative audience. The programme, which was admirably rendered, consisted of miscellaneous pieces. The accompanists were Mrs. Symons, Miss M. Jones, Miss Frater, and Mr. R. T. Heins.

CHICAGO.—At the opening Concert of the Hershey School of Musical Art, two original compositions were brought out by graduates of this institution. The first was a sacred Cantata, written on the verses of the 121st Psalm, for chorus and four solo voices, with organ accompaniment, by Philo A. Otis; the second work was a secular Cantata, entitled *Dornröschen, or Little Rosebud*, adapted from the German legend of the "Sleeping Beauty." This is scored for solo voices and chorus, with orchestral accompaniment, by John A. West. Each work was conducted by its own composer. The solos in Mr. Otis's Cantata were well rendered by Mrs. J. A. Farwell, Mrs. O. K. Johnson, Messrs. C. A. Knorr, and J. M. Hubbard. In the second work the principal vocalists were Miss Ettie Butler, Mr. J. L. Johnston, and Mr. James Gill, all of whom were highly successful.

COVENTRY.—At the annual meeting of the Coventry Musical Society the balance-sheet showed that financially the concerts had proved unsuccessful during the past season, but that the high character of the performances had reflected the utmost credit upon the exertions of the committee. It was proposed next year to give a series of concerts at popular prices, and it is sincerely to be hoped that the public will come forward and support the efforts of the Society to raise the musical taste of the city.

DUNEDIN, NEW ZEALAND.—At the last Concert for the Season 1879-80 of the Dunedin Choral Society, Mendelssohn's *Oratorio St. Paul* was given with great success. Mr. G. R. West conducted. The most effective choruses were "Lord, Thou alone art God," "Sione him to death," "O great is the depth of the riches," "The nations are now the Lord's," "The gods themselves as mortals," and "Not only unto him." The Fugue, "This is Jehovah's temple," was also capitally given, the parts being sung with vigour and correctness. The solos were admirably rendered, and the tenor air, "Be thou faithful unto death," was well accompanied by Mr. Chas. Waud on the violoncello. Mr. A. H. Norman acted as leader, and Jennie West presided at the piano.

HALIFAX.—Dr. Roberts gave his fifth Organ Recital in the Parish Church on Wednesday, the 14th ult. There was a very large attendance, and the performance was listened to with great attention. The programme was well selected.

HETTON-LE-HOLE, DURHAM.—An Organ Performance was given in the Wesleyan Chapel on Monday evening, the 5th ult., by Mr. C. H.

Shepherd, A.R.A.M., Newcastle-on-Tyne, for the benefit of the organ fund. Besides the instrumental portion of the Recital, some finished singing was contributed by the following vocalists: Mrs. Shepherd, Miss Robertina Hall, Miss Lonsdale, Mr. D. Whitehead, and Mr. W. H. Grice, both of the Durham Cathedral Choir. There was a very appreciative audience, many of the pieces, both vocal and instrumental being redemanded.

HOBART TOWN, TASMANIA.—The special services in connection with the opening of the new Organ at the Church of St. John the Baptist, Goulbourn Street, commenced on the evening of Friday, April 16, with full choral Evensong, at which the new instrument, built by Messrs. Bevington and Sons, of London, was used. The opening service was very well rendered. It commenced with some selections from Mendelssohn's *Hymn of Praise*, specially arranged for the Organ by the late Mr. Tapfield for Miss Hogg, the Organist of the Church, who played it on this occasion. The service was intoned by the Rev. Messrs. Whall and Gray. The special psalms were sung to the following chants: 147, Crotch in C; 149, single, by Goss; 150, Grand Chant. The anthem was Weldon's, "O praise God in His holiness," and the hymns were from "Hymns Ancient and Modern," 296 and 302. Miss Hogg performed throughout Evensong. At the service several organ pieces were excellently played by Mr. J. Finch Thorne, late of Coventry, England, the tone of the instrument being much admired. These services were continued on the following Sunday.

INVERNESS.—The fourth Concert of the Philharmonic Society was given on Thursday, June 24, for the benefit of the Infirmary. The first part consisted of Haydn's *Spring*, the execution of which was highly satisfactory, especially considering it is the first year of the Society's existence. The performance was sustained exclusively by members, with the exception of the Conductor, Mr. J. H. Gibbons Money, and the leading violinist, Mr. Davis.

KIDDERMINSTER.—A Concert was given by the Choral Society, in the Town Hall, on Wednesday evening, June 30. Mr. F. H. Cowen's Cantata *The Rose Maiden* formed the first part of the programme, and the second part was miscellaneous. The principal vocalists were Mrs. Bellamy, Mrs. Walters, Mr. Charles Elagborough, and Messrs. Cotton and Muston. Mr. W. Taylor, B.Mus., presided at the organ, and Mr. W. E. Wadely at the piano. Mr. Fitzgerald conducted. The orchestra was small but most efficient, and the performance was very successful.

LICHFIELD.—The service of the Diocesan Gregorian Choral Association, which was held on Tuesday, the 13th ult., in the Cathedral Church of the Diocese, was in every way a decided success. This is the third year of the Annual Festival of the Association, and for the first time it has been held in the Cathedral, the Very Rev. the Dean (Dr. Bickersteth) most kindly having consented to preach. An Allegro of Mr. Turpin and a Quasi Andante of the Organist's were the opening voluntaries. The clergy and choirs assembled in the Lady's Chapel and the north choir aisle. The choir numbered nearly 550 voices. The trumpet, for wind-instruments were introduced in order to sustain the singing, announced the opening line of the grand processional hymn. The words are from the "Hymnary," the melody for "Alla Trinita beata" from the "Liturgy." The Rev. Theodore Smith, of St. Mary's, Stafford, acted most efficiently as Precentor, and Mr. F. W. Williams, of Stafford, who has worked very hard for the success of the Festival, and to whom all lovers of Gregorian music in this diocese are indebted for his energy in the cause, conducted most skilfully. The Preces and Responses were from Doran and Nottingham's "Choir Directory of Plain-Song." The Psalms were finely rendered; indeed the singing, on the whole, was superb; Mr. Jordan's accompaniment on the organ being most praiseworthy. The Psalms were the 98th, Cantate Domino, tone 6, ending B, 137th, and 150th, Laudate Dominum, tone 8, ending 2. The Magnificat to the sixth tone (Regius) went with steadiness, and the Nunc dimittis was well sung. The office hymn was "Vexilla Regis," melody in mode 1, the Sarum version, and it was sung generally with feeling and effect by the united voices. The offertory was collected by several gentlemen members of the Theological College, under the leadership of Messrs. J. C. Cox and R. Darbishire, who acted as stewards, and amounted to £22, which will be devoted to the funds of the Association. All concerned in the music did their work well, and without flagging. It is hoped that this year there will be a considerable accession of new members to the roll of the Association.

LANDRAFF.—Two Organ Recitals have recently been given by Mr. Williams at the Cathedral under somewhat novel circumstances. The choir is placed in the Lady Chapel, which has not a timber roof like the Cathedral. The audience occupy the nave, and they simply hear the choir as the sound of their voices issues between the upper portion of the reredos and the old Norman arch over it. The Cathedral is left unlighted, and the effect thus produced is remarkable. The programme contained five pieces of instrumental music, and five pieces rendered by the choir unaccompanied by the organ. The Recitals were opened and closed with a short prayer by the Very Rev. the Dean.

MANCHESTER.—The church officers and congregation of St. James the Less, presented a very valuable gold chronometer to Mr. E. H. Rowbottom on the 4th ult., in recognition of his services as voluntary organist for the past five years. The Rev. H. Williamson, M.A., made the presentation, which was acknowledged in suitable terms by the recipient.

MONTREAL.—The Sacred Concert in St. Andrew's Church on the 14th of June attracted a large audience. Dr. Stainer's sacred Cantata, *The Daughter of Jairus*, was rendered by the choir of the church, assisted by a few friends, and Mr. L. A. Maffre accompanied on the organ. The solo parts were taken by Mrs. Leach, Mr. J. Featherston, and Mr. W. L. Malby. The performance as a whole was very good. After the Concert, Gabriel Max's famous oil-painting, "The Raising of the Daughter of Jairus" was exhibited in the lecture-room.

NEWBURY.—On Tuesday, the 20th ult., fifteen choirs from parishes around Newbury assembled for a Festival in the fine old Church of St. Nicholas. The meeting was additionally interesting from the fact that the two schools of church music were represented, the morning service being Anglican, and the afternoon service Gregorian. Both services were sung by the same choirs, the result being highly satisfactory. The anthem was the same at both services, namely, Dr. S. S. Wesley's "O

how amiable," which was capitally sung. Mr. J. H. Godding, of Newbury, acted as Organist in the morning, and Mr. Warwick Jordan, of Lewisham, in the afternoon. The Festival was pronounced on all sides to have been a great success.

PORTLAND.—On Tuesday, the 6th ult., at the little church constructed a year ago in memory of the terrible collision between the ships "Avalanche" and "Forest" off Portland Island, a new Organ, built by Messrs. Allen and Co., of Bristol, was opened. The instrument, though only containing twelve stops, is most effective and complete. The services were full choral; many clergymen were present, and the church was crowded in every part.

PRESTON.—A few weeks ago the musical part of the service at the Parish Church was selected from the works of Sir John Goss, and on Sunday, the 11th ult., the compositions and arrangements of Mr. Henry Smart, one of our best organ-players and composers, were chosen. Mr. Smart, who in his earlier days filled the post of Organist at the Parish Church, Blackburn, died on the 6th of July, 1879, and at that time many of the churches in the country showed their respect to his memory by choosing his music for their services. At the Preston Parish Church it was found inconvenient to have the commemoration at the time of Mr. Smart's death, and the first anniversary of the event has been chosen as a fitting occasion to honour his memory. The opening morning voluntary was an Andante in D (con moto), a fine diapason movement, nearly throughout in four real parts, and grand, broad, and massive. The anthem in the morning was "The Lord is my strength," in which the last movement opens with a short tenor solo, beautifully rendered by Mr. James Grim. The soprano parts were taken with exquisite taste by Miss Baxter. In the evening, the first piece was a composition known as "Evening Prayer," and, as in the morning, the chants, the psalm-tunes, and the anthem were from Mr. Smart's works. The concluding voluntary was a Prelude in C (allegro moderato), a bold and vigorous work for the full organ, followed by a fuguetta in the same key. Mr. Greaves played the organ, and showed complete mastery over the instrument.

SHREWSBURY.—On the 2nd ult. the Annual School Concert was given at the Music Hall by the members of the Royal Grammar Schools, the choir numbering fifty and the orchestra thirty performers. The first part of the programme was sacred, the principal features being the motet, "Gracious Saviour" (Naumann), which was performed with orchestral accompaniments, and organ concerto, No. 5 (Handel). The solos were "My heart ever faithful" (Bach), and "Nazareth" (Gounod). The second part of the programme, which was secular, was opened by Rossini's overture to *La Gazza Ladra*, with a full orchestra. The choruses were accurately rendered by a well-trained choir, under the direction of Mr. W. Hay.

SYDNEY.—The Oratorio performances which have been given by the Sacred Choral Association, at the International Exhibition, have been, on the whole, perhaps the most successful of all the attractions which have been offered to the public by the Commissioners. Since the Exhibition first opened last year, five Oratorios have been produced by the Society, *The Creation, Israel in Egypt, Elijah, The Messiah, The Crown of Thorns*, and on Saturday, April 10, was added not the least important in the list, Sir Julius Benedict's *St. Peter*. The announcement of this Oratorio had the effect of drawing great numbers of people to the Garden Palace, and during the performance there was a crowded and attentive audience. On this occasion Mr. Montague Younger was the Conductor, and he acquitted himself in that capacity to admiration. The assistance of Mr. Parkinson in the tenor, and Mr. Andrew Fairfax in the baritone parts was much needed, as the recitatives for these voices are difficult. The orchestra, numbering fifty, was most efficient. The Organist was Mr. William Stanley, who is well known as a finished executant and conductor. The principal violins were Herr Kretschmann, Mr. N. La Feuillade, and Herr Hegret, and the pianist, Mr. A. Fisher. The Overture, descriptive of evening by the Sea of Galilee, was one of the most satisfactory numbers given. The music itself is eminently descriptive, and the performance of it was so good that it had the effect of hushing the thousands of people present to almost perfect silence. Another instrumental number which deserves mention is the description of the rising of the storm. Miss Shipway achieved a genuine success by her rendering of "The Lord hath His way." The concluding Chorus of the first part, "Praise ye the Lord," was, despite its great length and constant high pitch, given with more heartiness of feeling and sustained vigour than any of the choruses, excepting, perhaps, the final, "Sing unto the Lord"; and it is to be regretted that the audience failed to recognise it as it deserved. Mrs. Pratt, in "O thou afflicted," acquitted herself with credit, as did also Mr. Foxall in the Air, "Though all men." Taken as a whole, the performance was a thorough success; and the impressions it left on the minds of many were such as to give rise to a desire that the Society will come forward with another Oratorio before the closing of the Garden Palace.

TEIGNMOUTH.—The performance of *The Messiah* by the members of the Oratorio Society on Thursday evening, the 1st ult., was a complete success. The rendering of the choruses was excellent; the various parts were well sustained, and the large audience which filled the Assembly Room expressed their appreciation in frequent and hearty applause. The professional soloists were Miss José Sherrington, Madame Poole, Mr. Bernard Lane, and Mr. Farley Sinkins, each of whom met with a most gratifying reception. Mr. White (organist at Christ Church) conducted throughout in a highly efficient manner.

THAXTED.—The fifth Annual Festival by the choirs attached to the North Essex Choral Association was held in the Parish Church on the 24th ult. The Psalms, "Te Deum," "Benedictus," &c., were all sung to Gregorians, the greater part of the music being taken from the London Gregorian Association's book for this year's festival. The anthem was Dr. Garrett's "The Lord is loving," which was admirably rendered by the combined choirs, numbering nearly 300 voices. Evensong was sung at 4.30, when an immense congregation was present. The processional hymn and the anthem were the same as in the morning. Mr. Richard Lemaire, Organist of Christ Church, Clapham, S.W., who is Choirmaster of this Association, presided ably at the organ, and the assistance of an euphonium and cornet from the Royal Artillery band, added much to the effect of the accompaniments. The Rev. J. W. Bennett conducted.

WASHFORD.—At the Concert of the Musical Society, given in the Assembly Rooms on the 1st ult., an excellent programme was admirably performed, consisting entirely of music by the late Sterndale Bennett. The choruses were sung in tune and with expression, reflecting the greatest credit on the Conductor, Mr. T. J. Dudeney, of Dunster. The orchestra received valuable assistance from members of the Taunton Philharmonic and Musical Societies. Miss Uppington and Miss Corner presided at the piano. The pastoral Cantata, *The May Queen*, for solo voices, chorus, and orchestra, was given for the second part of the programme. Mrs. Ayres, Mrs. Geen, Mr. J. R. Davis, and Mr. H. Davis sustained the solos in a highly efficient manner.

WYTHAM.—A Concert was given on June 24, under the direction of Mr. H. Bowles, Organist and Choirmaster, when Parts I. and II. of Haydn's *Creation* were performed. The choruses were, on the whole, well sung, "Awake the harp" and "The heavens are telling" deserving special mention. The soloists, Miss Eva Livesey, of the London Academy of Music, Mr. Hanson, Assistant Vicar-Choral of St. Paul's Cathedral, and Mr. P. A. White, made a highly favourable impression upon the audience.

WOOTTON.—A two-manual Organ, built by Messrs. Bevington, was opened in Wootton Church on the 14th ult. by Mr. G. H. Porter, Organist of Louth Parish Church. The two services were fully choral, and after each service there were Recitals of organ music from the works of Sangster, Roberts, Calkin, H. Smart, Handel, Stainer, &c.

ORGAN APPOINTMENTS.—Mr. Kenneth J. Tarrant, Organist and Director of the Choir to St. James's Church, Bushey, Herts.—Mr. B. Douthwaite, Organist and Choirmaster to St. James's Church, Plumstead.—Mr. F. W. Belchamber, Organist and Choirmaster to All Saints', Knightsbridge.—Mr. James Young, Organist and Choirmaster to the Parish Church, Mold.—Mr. Ernest Squire, Organist and Choirmaster to Stoke Newington Wesleyan Chapel.—Mr. Alfred H. Digby, Organist and Choirmaster to St. Bees' Parish Church, Cumberland.—Mr. Septimus Parker to St. Paul's Church, Aberdeen (reappointed).—Mr. W. Tom Gould to St. Botolph, Aldgate.—Mr. E. A. Edney to the Parish Church, West Wickham, Kent.—Mr. Worsley Staniforth, Organist and Choirmaster to All Saints, Highgate.—Mr. J. W. Dry, Organist and Choirmaster to Roscrea Parish Church.

CHOIR APPOINTMENT.—Mr. F. J. Dugard, Choirmaster to the Parish Church, West Wickham, Kent.

OBITUARY.

On June 28, Miss FANNY HUDDART (Mrs. J. RUSSELL). On June 29, at the residence of his son, 17, Geneva Road, Elm Park, Liverpool, suddenly, of heart disease, JOSEPH BUTCHER, for thirty-nine years Organist and Choirmaster of the Parish Church, Wath-on-Dearne, near Rotherham, aged 60 years.

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